# BACONIANA

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## EDITORIAL.

THE CARTOON REPRODUCED WITH THIS ISSUE OF "BACONIANA" IS FROM SIR MAX BEERBOHM'S "THE POETS' CORNER" AND APPEARS BY HIS KIND PERMISSION. HE WISHES IT TO BE POINTED OUT THAT IT MUST NOT BE INFERRED THAT HE IS A BACONIAN.

SIR ARTHUR GORGES. Spenser, in the Dedication of *Daphnaida* (1591), mentions the goodwill that he bears to Master Arthur Gorges, "a lover of learning and virtue." He was first cousin to Sir Walter Raleigh and was knighted in 1597. Although best known as a poet and translator, he was M.P. for Yarmouth in 1584, Dorsetshire 1592, and Rye 1601. He translated Bacon's *De Sapientia Veterum* into English (1619) and also the Essays into French. A copy of this edition of *The Wisdom of the Ancients* was recently included in the catalogue of Myers & Co., of Old Bond Street, W., with the signature of Alice Egerton. She was one of the daughters of Sir John Spencer, of Althorpe, and formerly wife of Ferdinando Stanley, Earl of Derby. Spenser's *Teares of the Muses* was dedicated to her. She was then Lady Strange. Lord Strange was the title of Ferdinando Stanley before he became the Earl in 1593.

Gorges was evidently one of Bacon's "Good Pens."

"THE LEAST KNOWN ENGLISHMAN." This was the title of an article on Shakespeare by Mr. Val Gielgud (Drama Director of the B.B.C.) in *Answers* of 11th March. It was illustrated by the Droeshout engraving, which was mistakenly called a "likeness of William Shakespeare," and the cottage at Shottery, which was conveniently "discovered" by the forger Jordan in 1795 to serve for the home of Anne Hathaway, and which has since been profitably shown as such. However, the article made some candid admissions about the failure to connect anything in the known life of the Stratford man with the writings bearing the name of Shakespeare or Shakespeare. We agree with Mr. Gielgud that of William "we know nothing, or next to nothing," and that "what we do know is neither exhaustive nor particularly interesting." He might have added that what we do know is fatal to the Stratford position.

On the other hand, we disagree entirely when he says that "we have certain reputed portraits." There is not one authentic portrait, and we know nothing of his appearance. The only probable likeness is the original bust in the Church as drawn by Sir William Dugdale, and illustrated in his *History of the Antiquities of Warwickshire* (1656).

Mr. Gielgud seems to have an open mind on the authorship of Shakespeare, for, he asks, "did he really write the plays attributed to him, or was he just a ghost or "stooge?"

We must challenge the absurd assertion that "the plays tell us nothing." They tell us a great deal of the author's reading and learning in all that was worth knowing; that he was an aristocrat, a lawyer, &c. We can gather much about his tastes and prejudices; that he visited France and Northern Italy and read the literature of those countries in the originals. The Shakespeare plays and poems tell us much more besides. To say, as Mr. Gielgud does, that "we are grateful that we do not know more" of the life of "Shakespeare" is utterly foolish. Such a remark can only come from loss of confidence in a belief, and the fear that further knowledge could only injure it more, or else completely destroy it.

A copy of "Shakespeare: New Views for Old," was sent to Mr. Gielgud. He acknowledged it in a letter to the author saying, "I shall be very interested to read it. It was more than good of you to think of letting me have a copy."

DEBATE AT TORQUAY. On 13th March, the South Devon Literary and Debating Society included in its syllabus a Debate on the Shakespeare authorship. This attracted a large audience and considerable notice in the local Press. Many pamphlets issued by the Bacon Society were distributed, and the audience were undoubtedly surprised and moved by the force of the Baconian arguments. An account of the proceedings appears elsewhere.

BLOCKS FOR ILLUSTRATIONS. The Society now possesses a large number of blocks for illustrating Baconian books and pamphlets. They may be borrowed by members for this purpose.

SHAKESPEARE AND GLOUCESTERSHIRE. One of the orthodox speakers in the Torquay debate argued that the (alleged) local colour in the scenes in *Henry IV, part II*, at Shallow's house in Gloucestershire, favoured the Stratford authorship of the play. There is, however, no clue to any particular district. The places named are Woncot, Barson, Hinckley and Stamford. Woncot has been assumed to refer to Woodmancote. There are two hamlets of that name in Gloucestershire. One is near Dursley (nearly 50 miles from Stratford in a direct line) and the other about six miles north of Cheltenham and well over 20 miles from Stratford. No such place as Barson can be traced. In the play, both Hinckley and Stamford had fairs. They were, therefore, market towns. But the only Hinckley of that importance is in Leicestershire, and Stamford is in Lincolnshire. There are no places of those names in Gloucestershire, nor anywhere near. The scenes provide no evidence of personal knowledge of Gloucestershire and, if they did, it would not be evidence in favour of the Stratford player, who would have no incentive to visit the gentry in those remote parts. The allusion in *The Merry*

*Wives* to the Cotswold greyhound races argues nothing, as they had more than a purely local interest, and were discussed by Gloucestershire men wherever they might be. Bacon had some interest in one part of Gloucestershire as he was presented by Queen Elizabeth with the living of Charlton Kings, near Cheltenham.

Shallow's conversation is mainly of his youthful escapades at the Inns of Court. He had been to Clement's Inn, and he mentions a fight he had "behind Gray's Inn." Such reminiscences are more likely to have come from Bacon than from player Shakspere.

In conclusion, there is no evidence of personal knowledge of the Cotswolds, and much against this "shallow" theory. Even if there were such evidence it would not help the Stratford belief.

BIRTHDAY BALONEY. Mr. A. L. Rowse, in *The Evening Standard* of April 20th, prepared the way for the annual observance of the traditional birthday of William. Mr. Rowse is a Fellow of All Souls, Oxford; Scholar in English Literature (Christ Church, Oxford). He is the author of several books on history and the Tudor period. His name is familiar to those who listen to the B.B.C. "Brains Trust." Nobody could believe it possible for anybody of that eminence to put his name to such make-believe, and it is astonishing that an intelligent editor should have accepted it. He mentions the Cotswolds as along "the route Shakespeare must often have travelled on his way between Stratford and London." He would not have gone near the Cotswolds, nor have entered Gloucestershire, unless he purposely went far out of his way. He states that Shakespeare set *As You Like It* in the Warwickshire Arden. He did not. He borrowed the story from Lodge's *Rosalynde* together with the Forest of Ardenne in France just as it appears in the novel. The forest in the play is just as barren and fantastic; there is not even a clue to the season of the year. Shakespeare did not even omit the lions, and "the lioness with udders all drawn dry" which Orlando killed certainly had cubs, so there must have been a lion. However, as Mr. Rowse says, "he had the countryside of his childhood and youth in his mind" he evidently finds nothing inconsistent with that idea! He says he was "extremely moved—even to tears" on visiting the banks of Avon and the Church.* We wonder he did not declare that "If ever been where bells have knoll'd to Church" *must have* been a memory of that very Church. We commend that additional piece of "biography," but it should not be qualified with anything stronger than a "doubtless!"

Mr. Rowse belongs to that type of credulous sightseer for which Stratford has specially catered for the past 200 years. He even accepts the deer-stealing legend as if it were an established fact, whereas it has been repeatedly exposed and rejected because Sir Thomas Lucy had no enclosed park at Charlecote and, therefore, by

*Self-delusion of this kind is akin to that of the literary adepts of 150 years ago, who could not control their emotion in the presence of the sham Ireland "relics."—Boswell on his knees before them!

Elizabethan law, no such offence could have taken place. We would refer Mr. Rowse to Sir George Greenwood's *The Shakespeare Problem Re-stated*, pages 23-30, where the law as to stealing deer and the utter absurdity of identifying Justice Shallow with Sir Thomas Lucy are dealt with so clearly that the tradition is laid bare in all its worthlessness.

THE LATE JOHN BURNS'S LIBRARY. In the final day's sale of the late John Burns's library at Sotheby's, on April 26th, a Second Folio (1632) was sold for £600, and another copy for £370. A Third Folio (1664) fetched £850, and a copy of the Fourth Folio (1685), £310.

The Bacon Society possesses a copy of the Fourth Folio.

NEWS FROM U.S.A. The American correspondents of several London "dailies" gave brief reports of an alleged discovery by a Boston scholar relating to the authorship of Shakespeare. His name is not known to the Bacon Society and further information about his deductions are awaited. In the meantime we reserve our judgment. *The Irish Times* of 31st March gave more news on the subject than other papers we have seen. The report appeared in these words:

MORE BACON?

> Mr. Arthur W. Sanborn, of Boston, Massachusetts, has just presented the House Appropriations Committee in Washington with a bill for $50,000. He feels that he should have $50,000 because he has discovered "sensational and indisputable evidence" that at least five of the best of Shakespeare's plays were not written by the periodically suspected writer of Stratford-on-Avon. The $50,000 is not a reward, but is the sum that Mr. Sanborn computes he will save American tourists by eliminating pilgrimages to Shakespeare's birthplace. Mr. Sanborn completes his plea with the words: "The greatest intellectual controversy of all times deserves a distinguished funeral. We should not continue to impose the Shakespearean falsehood on school-children."

The statement that Mr. Sanborn "presented" a bill for $50,000 is palpably inaccurate, as he could not do so without "delivering the goods." Both *The Daily Express* and *The Daily Telegraph* reported that he requested payment only if the authorities were satisfied as to his evidence.

The Sanborn affair inspired Mr. D. B. Wyndham Lewis, who writes the column in *The Tatler* under the heading "Standing By," to utter the latest, but often repeated slander, of Francis Bacon, as to the cause of Bacon's "fall." In *The Tatler* of April 19th, he referred to "*Elizabeth's* Lord Chancellor pouching bribes!" His lack of qualification to write on the subject is revealed not only in the falsehood concerning the alleged "bribes," but in

naming the cipher invented by Bacon as the "bilateral" instead of biliteral. Before he writes, a journalist should have familiarity and understanding of his topic. Anybody with the most elementary knowledge would know that Bacon did not become Lord Chancellor until the latter part of King James' reign. When Elizabeth died he was plain Mr. Bacon! "O, thou monster ignorance, how deformed dost thou look!" We can only hope that Mr. Lewis's books on François Villon, Louis IX, Charles V and Ronsard are not on the same level of inaccuracy.* It is so cheap and easy to vilify the name and memory of one who has not even a descendant left to defend the victim.

Within a few minutes of writing the above, I picked up *John O'London's Weekly* of May 5th, and opened it at a page headed "Defaming Men of Genius." The article concludes with a reference to Mr. Wyndham Lewis's "Ronsard,"—a remarkable coincidence! But it is to the opening words that I am particularly attracted:

> "I recently had a letter from a correspondent who suggested the formation of a Society for the Protection of the Great, just as we try to protect the national and architectural beauties of our country from defilement, so, I think, should we try to keep bright and untarnished the reputations of the benefactors in art and literature."

I hope Mr. Wyndham Lewis reads this article.

"THE EVENING STANDARD" AGAIN. Mr. A. L. Rowse's Shakespearean rhapsody, on which we have already commented, was followed nine days later in the same newspaper by further frivolous statements from Mr. Beverley Baxter, M.P. If Mr. Baxter had confined his remarks to the criticism of Mr. Wolfit's production of "Volpone," which was the occasion for his contribution, all would have been well; but he ruined it with nonsense about Shakespeare and Ben Jonson which had no connection with his criticism of the play. He began by referring to the story of the "merry meeting" between Shakspere, Jonson and Drayton at Stratford at which William is supposed to have drunk far too much and "died of a fever there contracted." It is, however, a most improbable story and had its origin in 1662 (46 years after the death of the ex-player). The person responsible for launching the yarn was the Rev. John Ward, who came to Stratford in 1662. The mention of Drayton is particularly unfortunate, as he would not have indulged in a drinking orgy. Fuller, who was 23 when Drayton died, described him as "a pious poet, very temperate in life, slow of speech and inoffensive in company." It is simply astonishing that stupid gossip of this kind should be repeated time after time in so-called biographies of Shakespeare, as if there were evidence in support.

**The Times Literary Supplement* of May 14th, in its review of "Ronsard" notes his "gift for imaginative reconstruction!"

Apparently it is never too late to add to this legendary "life," for to Mr. Beverley Baxter it has been vouchsafed to be the first to state, without even a "doubtless," that Shakespeare's *royalties* from the plays "allowed him to live at the rate of £1,000 a year!"

It is, of course, superfluous to point out to readers of BACONIANA that royalties were quite unknown in those times.* Half of the plays were never printed in William's lifetime and, with the probable exception of the second quarto of *Hamlet*, do not appear to have been printed and published with the author's consent. Lee and others call them "piratical" quartos. Editions were limited to some 500 copies and the masses were quite illiterate. Even if the system of royalties *had* existed, the author would have received very little. Playwriting itself was poorly rewarded. Shakspere made money by trading in property, malt, corn and money-lending. He had a fourteenth share in the Globe and a seventh share in the Blackfriars, which might have brought him in a total of £200 a year. Mr. Beverley Baxter's £1,000 a year is fantastic. Bacon as attorney-general received £81. 6s. 8d. a year, and Sir Henry Yelverton as solicitor-general £70 a year. If Mr. Baxter is thinking in terms of Elizabethan money, as apparently he is, Shakspere would have been worth at least £6,000 a year as the present-day equivalent.

There was nothing in Stratford, with its 1,800 rustics, on which much money could be spent. Had so frugal a man been blessed with such a colossal income, he would have died a very rich man. There is nothing to indicate this in the will.

ELIZABETHAN FOOD CONTROL. Although the wages of the period appear at first sight to be absurdly small in comparison with the present (the Attorney-General receives £4,500 and the Solicitor-General £4,000) rewards and fees paid by suitors probably accounted for much more than the official salaries and these were fixed low in consequence. However, there were few luxuries on which money could be spent and the main necessities of life were correspondingly cheap. In 1599, London was full of troops in fear of a Spanish invasion. In August, the Duke of Nottingham, in command of the militia, controlled prices of food, and the following items give an idea of what was charged:

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| A full quart of the best ale or beer | 1d. |
| A pound of butter sweet and new | 4d. |
| A pound of good Essex cheese | 1½d. |
| A pound of good Suffolk cheese | 2d. |
| 7 eggs, the best on the market | 2d. |
| A stone of best beef weighing 8 lbs. | 14d. |
| A fat pig, the best in the market | 20d. |
| A pair of good capons | 20d. |

*In a letter to me Mr. Baxter has since admitted that his reference to "royalties" was an error, and that he was misled by relying upon "established sources" (whatever they may be) as to Shakespeare's income. In future he will, he says, "be doubly careful." A copy of *Shakespeare: New Views for Old*, has been sent to him.

"THE PRAISE OF FOLLY," BY ERASMUS. A translation of this work was published in 1683. The sixth and last edition was issued in 1740.

The translator, White Kennet, D.D., Bishop of Peterborough, who indulged in much historical and antiquarian research, wrote the Address "To The Reader," which opens with these words:

> "That there cannot be Two more Fortunate Properties than to have a little of the Fool, and not too much of the Knave, was an Observation of him who (if the Servant's Extortion reflect not on the Master's Integrity or Judgment) was neither of both; the Learned Lord Bacon."

Dr. Kennet was evidently aware that Bacon's fall was brought about by dishonest servants who took and pocketed presents from suitors to the Lord Chancellor without Bacon being aware of what was done behind his back. He might have been reading the servant Bushell's confession, published two years after Bacon's death in *The First Part of Youth's Errors*. How unfortunate it is for the good name and memory of Francis Bacon that journalists, university tutors, authors and others know nothing about the circumstances of Bacon's fall, and do not trouble to find out. They just follow one another like so many sheep, taking the path of least resistance as requiring the minimum expenditure of brain and energy.

BACON AND "TROILUS AND CRESSIDA." In *Notes and Queries* of 6th May, Mr. H. W. Crundell, of Bristol, attacked the citation of the Bacon and Shakespeare parallelism of the misquotation of Aristotle's opinion about young men and moral philosophy. Referring to its appearance in *Shakespeare: New Views for Old*, he says, "Mr. Eagle traces the misunderstanding back to the 'Colloquies of Erasmus,' not translated into English until after Shakespeare's death. Bacon shows an acquaintance with it in 'The Advancement of Learning.' But he is not the only borrower, although no parallel in English had, I think, been found until Miss L. B. Campbell, in *Modern Language Notes* (January, 1938) pointed out that it occurs in the Preface to Grimald's 'Cicero's Dueties'; this translation of the 'De Officiis' was frequently reprinted between 1553 and 1600.

There is thus no ground for ascribing to any particular immediate source 'Troilus and Cressida,' II, ii, 166-7,

> Young men, whom Aristotle thought
> Unfit to hear moral philosophy.

An earlier use, indeed, in an English play, and one which has apparently escaped attention, is that in Haughton's 'Englishmen for my Money,' c. 1598, in which (I, 1) a schoolmaster addresses Pisaro's daughters in these words:

> "Gentlewomen, moral philosophy is a kind of art
> The most contrary to your tender years."

To this contribution, the following reply was made:

BACON AND "TROILUS AND CRESSIDA."—I see no reason to accept Mr. W. H. Crundell's suggestion that Shakespeare, in "Troilus and Cressida," II—2, 166-7, and Bacon in "The Advancement of Learning," Book II, borrowed from a source other than the "Colloquies" of Erasmus. The Latin agrees very closely with both Bacon and Shakespeare, and Erasmus *does* mention the name of Aristotle:

> Velut irrepens in animos adolescentium quos recte scripsit Aristoteles in doneus ethicae philosophiæ.

Surely this was the origin of

> Not much
> Unlike young men, whom Aristotle thought
> Unfit to hear moral philosophy,

and Bacon's:

> Is not the opinion of Aristotle worthy to be regarded wherein he saith that young men are no fit auditors of moral philosophy?

It is, of course, well known that in "Nikomachean Ethics," Aristotle alluded to *political* philosophy.

"Troilus" was first published in 1609, and the "Advancement" in 1605. The possibility of Shakespeare having borrowed from Bacon was put forward by Mr. F. Rule in "Notes and Queries" of 13th November, 1886, p. 385, but this theory cannot be taken seriously, and I feel quite satisfied as to the validity of the parallelism as mentioned in my book, "Shakespeare: New Views for Old."

RODERICK L. EAGLE.

"BACONIANA" BACK NUMBERS WANTED. There is a constant demand for back numbers, particularly the earlier copies of BACONIANA. Requests come not only from individuals, but from libraries and universities at home and abroad. Several of these issues are out-of-stock, and the Secretary would be grateful for any duplicate and spare copies in the possession of members. Few or none of the following are available:

Journal of the Bacon Society, all 1 to 11, 1886 to 1891.

New Series.

Nos. 6, 1894; 7, 1894; 10, July, 1895; 11, Sept., 1895; 12, Nov., 1895.
,, 13, Jan., 1896; 14, Apr., 1896; 15, July, 1896; 16, Oct., 1896.
,, 17, Jan., 1897; 18, Apr., 1897; 19, July, 1897; 20, Oct., 1897.
,, 22, Apr., 1898; 25, Jan., 1899; 26, Apr., 1899; 27, July, 1899.
,, 28, Oct., 1899; 29, Jan., 1900; 30, Apr., 1900; 36, Oct., 1901.
,, 37, Jan., 1902; 38, Apr., 1902; 39, July, 1902; 40, Oct., 1902.

Third Series.

No. 1, Jan., 1903, to 55, July, 1916, very few.
Nos. 62, Mar., 1920; 63, Mar., 1921; 65, June, 1923; 66, Mar., 1924; 67, Sept., 1924.

Nos. 68, Mar., 1925; 69, Dec., 1925; 70, Apr., 1926; 71, Dec., 1926
,, 72, July, 1927; 73, Dec., 1927; 79, Feb., 1932; 80, Feb., 1933.
,, 90, July, 1938; 92, Jan., 1939; 93, Apr., 1939; 94, July, 1939.
,, 95, 1939.

Manuscripts, correspondence, &c., intended for BACONIANA should be sent to Miss M. Sennett, 9, Ashchurch Grove, W.12.

R.L.E.

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## BOOK NOTICE

At the moment of going to Press we are in receipt of a notice announcing the publication of the ninth edition of Mr. Alfred Dodd's "Shake-speare's Sonnet-Diary."

This edition contains information of interest to all Masons.

It lifts a corner of the veil concealing the system illustrated by symbols.

Published by the Daily Post Printers, Liverpool, price 7/6d. Copies may be obtained from the Bacon Society.

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## BOOK REVIEW.

### THE SHAKSPER ILLUSION.

By EDWARD D. JOHNSON.

(*The Bacon Society, Inc.*). *Price* 2/-.

In this, his latest book, the clever author has successfully covered the ground which is so much required at the present time, at first to arrest the attention and then the curiosity of the general public, who, as a rule, know but little of the subject involved.

The next task is to inform them correctly and temperately of the most important facts on which Baconians base their opinions concerning this great literary problem, and this is skilfully accomplished.

Mr. Johnson has shewn clearly and with much detail that before any definite views as to the authorship of the Shakespearean Dramas can be reasonably formed, it is necessary that enquirers should recognise and admit that Shaksper, the illiterate actor from Stratford, could not possibly have been the author—and only then arises the question "Who else could he have been?"

The answer is here given with an array of convincing evidence, that the only contemporary man of letters possessing all the requisite knowledge, added to supreme genius, was Francis Bacon.

Many quotations are given to shew the trend of opinion amongst leading men of culture on the question of authorship, and a warning of the futility of reading "The Life of Shakespeare," by Sidney Lee, so full of "Probabilities," and unreliable rumours.

We welcome this important book, in which Mr. Johnson has once more displayed a masterful grasp of his subject and shewn the secret of how to convince even antagonistic critics by many new arguments as well as rehearsal of established facts, and all Baconians will recognise its evidential value when they have secured a copy.

P.W.

# DONNELLY'S AMAZING CRYPTOGRAM RE-EXAMINED.

By Comyns Beaumont.

IN the last issue of Baconiana I claimed the privilege—justifiable or otherwise—as a new-comer into the ranks of the Bacon Society, to debate Dr. Owen's Word Cipher. I frankly confess the ciphers which are alleged to run through the Shakespeare Plays and other works of Bacon hold my principal interest in the endeavour to unravel the profound mystery surrounding that great man's life. As I conceive, too, that such is the view of a number of Baconians, I venture to turn now to Donnelly's *The Great Cryptogram* and re-examine his claims, and this for three reasons: many fresh sidelights on Bacon have come to light since his colossal work was published 56 years ago; his discovery of the Numerical Cipher was an amazing feat for which he received scant justice during his lifetime; and to the present generation his work is little accessible and few know much of it or his achievement. To these I might add that such decipherment as he accomplished can be claimed as of great interest in throwing further light upon the past.

A few preliminary words regarding Ignatius Donnelly may be helpful. Inheriting the Irish wit of his forebears, this talented American—Governor of a State and a Senator—was a considerable political figure and moreover a brilliant speculative philosopher. His *Atlantis, the Antediluvian World*, enjoyed a large sale on both sides of the Atlantic. In this book he boldly claimed that the civilisation we inherit originated in the supposedly drowned island in that Ocean, and that it was the mother of Egyptian, Mexican, Peruvian and European culture. It created great controversy because the underlying hypothesis was that the Orient and Mediterranean were only inheritors of an original motherland beyond the Pillars of Hercules. He followed this with *Ragnerok*, another defiant work, in which he contended that the so-called "Drift Age" was in actuality a cometary body which struck the northern parts of the Earth and especially Scandinavia and the British Isles, and which showered down vast deposits of clay, gravel, and composite rocks over an immense area in a period when men lived and had attained high civilisation.

A mind so bold and speculative, always striving to solve great mysteries, a daring metaphysician, and a close student of Bacon, could not fail to be fascinated with the Shakespeare-Bacon problem, and hence in 1888 he stunned the literate mind with the discovery of his *Great Cryptogram*, a prodigious work unrivalled of its order. No

Baconian has ever enjoyed such furious invective as he. On both sides of the Atlantic he was assailed and insulted by critics who had no hesitation in hitting below the belt and revealed their pitiful ignorance of the subject or their malignity in wishing to kill his work stone dead.

A prodigious work did I say? It was prodigious in size, and in character revealed the penetrating intellect of this very learned and erudite scholar, whose clear and convincing style covered an immense field both in history and cryptology. It would be an impossible task to present more than a brief and superficial synopsis of Donnelly's work in three or even in half a dozen articles, when I say that his two volumes number 1,042 pages (including a reduced facsimile of Parts 1 and 2 of Henry IV, of the Folio Edition of 1623, consisting of 44 pages, annotated by the author) without counting full page illustrations. Its type format measures 7 ins. by 4 ins. and I estimate that it contains about 600,000 words. One can, however, attempt to give some general outline of his cryptogram and what he claimed to decipher before other calls upon him compelled him to relinquish the task.

Having closely studied Bacon's *De Augmentis*' Biliteral key in the winter of 1878-9, he began reading the Shakespeare Plays to discover whether there was any indication of a cipher. His first clue was the word "Bacon" in the *Merry Wives of Windsor* in a scene (IV, 1) which, as he says, is an intrusion having no purpose with the plot. There is the boy William, son of Mistress Page, and discussion ensues respecting William's proficiency in Latin. The boy appears nowhere else in the play, "dismissed at the end of it into nothingness, never to appear again in this world. Is this not extraordinary?" asks Donnelly, who regarded the scene as a vehicle to drag in the word "bacon," when Mistress Quickly says, "Hang-hog is latten for Bacon I warrant you."

Nor is this all to it. In the older form of the play there is *no* William in it and *no* such scene as Falstaff making love to Mistress Page and Dame Quickly. It was only half the size of the Folio edition of 1623 and has everything necessary to make the successful stage play it was. There is no literary perfection in the *Merry Wives* to explain this doubling in size, very little blank verse and still less of what could be termed poetry. Why then this superfluous scene? In Donnelly's opinion it was written and inserted simply to enable the author to reiterate the name William eleven times as well as bring in the name "Bacon."

William? Where was the rest of the name? On page 54 of the Folio, Mistress Page, speaking of Ford's jealousy, uses the words *peere*-out, *peere*-out, twice running in a sentence obviously forced into the text. Further on, p. 56, we find her talking of Herne the Hunter in Windsor Forest, who "*shakes* a chain." When Donnelly turned to the original play entitled "as it hath been divers time acted by the right Honorable my Lord Chamberlaine's servants

both before Her Majestie and elsewhere'' no Herne ''shakes a chain,'' nor is there any such sentence as ''peere-out, peere-out.'' In the same play ''Frank'' and ''Francisco'' are dragged in by the heels for a purpose.*

Donnelly became suspicious. But it was the 1st part of *Henry IV* that gave him most signal proofs of a cipher. In Act II, sc. 1, is a stable scene with two carriers and an ostler. It is night, or rather early morning—two o'clock in the morning of the Gadshill robbery. The carriers are feeding their horses and preparing for their journey. This dialogue ensues:

> 1 Car.: What Ostler, come away and be hanged; come away.
> 2 Car.: I have a Gammon of *Bacon* and two razes of Ginger to be delivered as far as Charing-Crosse.

This word Bacon occurs on page 53 of the Histories and as we have seen on p. 53 of the Comedies. Donnelly asks, ''As these are the only instances in which the word *Bacon* occurs alone and not hyphenated in any way with any other word in these voluminous plays occupying nearly 1,000 pages, is it not remarkable that both should be found on the same numbered page?''

Moreover, as he points out, we have the original of this robbery scene in another old play entitled *The Famous Victories of Henry the Fifth.* In each case the men robbed were bearing money to the King's treasury and in each case they called upon the Prince after the robbery for restitution. In this older play Dericke, the carrier, who is robbed by the Prince's man, cries, ''Oh, maisters, stay there; nay, lets never belie the man; for he hath not beaten and wounded me also but he hath beaten and wounded my packe, and hath taken the great rase of ginger.'' *There is no bacon in his pack.* ''That was added,'' says Donnelly, ''when the play was re-written, doubled in size, and the cipher inserted.''

He has much to say on this theme and other strange insertions over many pages which convinced him that there was a cipher, but on this aspect I must content myself with citing this passage in his work:

> ''And are there not these twenty *Francises* on p. 56 of the Histories, and the *shakes* on p. 56 of the Comedies, and the *peere* on p. 54 of the Comedies, and the *Bacon*-fed and *Bacons* on p. 54 of the Histories, and the *Bacon* on p. 53 of the Comedies, and the *Nicholas* and *Bacon* on p. 53 of the Histories and *William* eleven times repeated in the Comedies, all linked together and simply so many extended fingers pointing the attention of the sleepy-eyed world to the fact that there is something more here than appears on the surface? These are the indices, the exclamation points,

* *Merry Wives* teems with material relating to Bacon's epic of the Great Armada, deciphered in Owen's Word Cipher, to which the name Francisco properly belongs.

that Bacon believed would, sooner or later, fall under the attention of some reader of the Plays.''*

Thus Donnelly started out on his long search connected with numbers, using at that time an ordinary edition of the Plays. For days, weeks, and long-drawn-out months he toiled but all in vain. He tried all the words on pages 53, 54 and 55, and every possible combination, but the result every time was incoherent nonsense. He gave it up in despair. Not for one moment did he doubt the presence of a cipher, but it simply eluded him. At last the thought occurred to him that the common editions of the Plays had been so doctored, altered and edited by commentators that it was probable the words were in anything but in their original order. The change of a word, even of a hyphen, might throw out the entire count, and at this point he managed to secure a facsimile copy of the 1623 volume, published by Day & Son, London, 1866. Then began another search. Many times he was in despair. Finally, one day he came across the word ''VOLUME,'' in *Henry IV*, Part 2, Act 1, sc. 1, page 75 of the Histories:

> Yea, this man's brow, like to a title-leafe
> Fore-tells the nature of a Tragicke Volume.

He counted the words. *Volume* was the 208th word on the first column counting down, but it was not a multiple of 75, the page number. Then he added the words of the preceding column of p. 74, viz. 248, making a total of 456, which was no product of either 74 or 75. Then, as an experiment, he added 284, the number of words in the first column of p. 74. The result totalled 740—VOLUME! This figure of 740, divided by 74, gave 10, viz. 74 × 10—740. Why ten? There were, he noted, ten words in brackets on p. 74, and both brackets and hyphenated words have a large bearing in the numerical cipher.

Donnelly believed he was on a definite clue.

Proceeding, he finally managed to obtain a consecutive number of words which had a definite meaning and proved to him, as he explained in detail, that the plays are a most skilfully constructed piece of mosaic work, very cunningly dovetailed together with marvellous precision and microscopic accuracy, a miracle of industry and ingenuity. Yet he was only commencing his task. His problem was to find out, by means of a cipher rule of which he knew little, a cipher story of which he knew less. It was translating into the vernacular an inscription written in an unknown language, with an unknown alphabet, without a single clue to either except that the right combination of numbers gave the word one wanted, each number delineating a word.

The central or radiating point he finally discovered—at least of a certain section of Bacon's Cipher history—to be the dividing

* Vol. II, p. 528.

points between Parts 1 and 2 of *Henry IV*. The essentials of the rule are contained in the last page of the First Part, and on the first page of the second, pages 73-74 of the Histories in the Folio.

And now observe, as Donnelly points out, how cunning was this method of concealment. It was a puzzle of which the solution depended on putting together the two ends of two plays. *Neither alone would give the rule or solve the problem.* Observe also that Bacon published Part 1 of *Henry IV* in 1598, and the second Part in 1600, at a critical period of Elizabeth's reign, when the Earl of Essex was arrested and Bacon himself, as it appears from the Cipher, by no means free of suspicion of alleged treasonable acts. He published them, with this gap in between (as Donnelly avers), lest the artificial character of the text in Part 1 might arouse suspicion in that age of cipher experts, and he probably wanted to test it. If it had aroused suspicion—if "Francis" "Bacon" 'Nicholas" "Bacon" "St. Albans," etc., had caught the eyes of Cecil or his spies, then he would have held back the second part. It would have been impossible for anyone to have worked out the Cipher story, because it really turned upon pages 73 and 74 of an intended folio of the plays, whereas the quarto copy began with page 1. But in 1600, when the first part of *Henry IV* had stood the test of two years' criticism in quarto form, and the watchful eyes and ears of Bacon could detect no sign that his secret was suspected, he released the second part of the play, which, like the other, was begun on page 1.

For twenty years scarcely any of Plays known later by the name of Shakespeare were put forth as such. And why? Because the author knew they were peppered with suspicious words and twisting of the text which might well arouse suspicion and betray the fact that they contained a cipher. When at last the Plays were published in the Folio of 1623, arranged in their due order, there was little risk of discovery. Elizabeth and Robert Cecil were long since dead. In the Folio the Plays were also matched together as in the 1st and 2nd parts of *Henry IV*. The cipher of each group of two plays depended upon the last page of the one and the first of the other, and so there was little danger in putting out, say, *Othello* alone, or *Troilus and Cressida*, because—apart from the paging—they were not joined with their "cipher mates."

Donnelly's first volume contains a formidable argument supported by copious facts opposing the claims of Shakspere, a thesis which could not be surpassed by the most learned Baconian scholars of to-day except in cases where they have the advantage of nearly sixty years of additional information to go upon. Recollect that Donnelly preceded both Dr. Owen and Mrs. Gallup by several years, and he collected a masterly accumulation of facts, parallels and other arguments, hoping to convert the world. His deadly arraignment of Shakespere was the cause of the vicious dead-set of the Stratfordian school to discredit him and his work by fair means or foul.

His second part is mainly devoted to the analysis of the hidden narrative he extracted from a few pages of Parts 1 and 2 of *Henry IV*, as I will duly relate. It cannot have been the actual commencement of the Cipher Story, for it plunges *in medias res*, relating how in circa 1600 he was in great danger of being discovered by the Queen and Cecil as the author of *Richard II*, which was looked upon as a seditious work, encouraging the people to depose and murder their sovereign. It throws a strong limelight on Shakspere, the man, but, although sufficiently ample to prove the existence and method of working his numerical Cipher, only a comparatively small part of this history in a critical period of Bacon's life was deciphered by Donnelly, owing to other important demands on his time. He shows, however, how he arrived at the decipherment word by word, giving the identification numbers concerned in every case. The system was a primal root number, other root numbers, modifiers, and so on, all of which he gives but he kept back the primal root number for awhile in case he were able to proceed with the decipherment. This he gave later as 836.

The manner whereby the Cipher was inserted by Bacon in the Plays in Donnelly's opinion was that he first wrote his internal story, and devised the subject matter of the Plays to fit in with his Cipher needs, or adapted other plays, as in the case of the *Merry Wives of Windsor*. Then he determined the mechanism of the Cipher. In this it was necessary or convenient to use some words many times over by different combinations, instances of which he gives. Obviously, too, it would not do to employ too many significant words and hence he used such disguises as "shake" and "speare," and "says" and "Ill" for Cecil, "back" and "on" for Bacon, "hence" and "low" for Henslow, "Sir," "To," "mass" or "amiss" for Sir Thomas Lucy, and "Her Grace" or "Old Jade" for Elizabeth. Words also had to be so placed that they would fit the Cipher counting *down* the column or at others in counting *up*. These necessities determined the number of words in a column or sub-division of a column—such as a new scene or an entry—and led on occasions to the introduction of unfitting or unnecessary words or to the squeezing up of words in a column purely for numerical purposes. Some columns contain nearly twice as many words as others and the spoken text and stage directions are crowded in, giving the impression of thoroughly bad type-setting.

In this apparently indifferent or unnecessary "squeeze up" of certain columns we obtain definite evidence of a numerical cipher. For the information of the reader we reproduce here, in reduced facsimile, pages 79 and 80 of the Folio of Part 2, *Henry IV*.* Note the way stage directions are wedged into the corners of lines, very different from col. 1 on p. 75, where the words "Enter Morgan" are accorded about half an inch of space. Contrast the small space on p. 79, col. 1,

* The underlined words and marginal figures were marked in red ink by Donnelly.

for the instruction, *Actus Secundus, Scæna Prima,* with the heading of a mere scene, *Scena Secunda,* on page 80, col. 1, which is accorded more than double the space given for the announcement of a new Act. Compare the 598 words on page 79, col. 2, with 396 on page 80, col. 1. Note that Chief is printed *Ch.* ; remembered as (*remebred* with an elision to save one letter), hundred as 100, *&* constantly used for and, *M* for Master, *Mist* for Mistress, 20*s.* for twenty shillings, and ask why this extreme economy of space was required since the following column had so much space to spare. Observe how *Lombard Street* and *sick man* (p. 79, col. 1) are run together as one word where elsewhere we should at least have found a hyphen. What is the explanation? Simply because the exigencies of the Cipher required that col. 2, p. 79, should contain 228 words more than col. 1, p. 80. The carrying *of a single word over from the one to the other would have thrown the Cipher out on both pages.* Hence this packing and crowding—so says Donnelly.

Those critics who argue that it was careless type-setting of the printers accord them scarce justice. There arecertain peculiarities in the Folio and notably in the Histories where the typographical eccentricities and violations are such that they could only have been made by printers working mechanically in blind obedience to orders. We find false paging or no paging, words improperly hyphenated, meaningless brackets, a preconceived number of words forced and strained by every device into the page or column with the manifest intention of having just so many there, neither more nor less, as in the case of p. 79, col. 2. These are matters which no master-printer or proof-reader could overlook or tolerate except it were deliberate.

That these peculiarities were intentional are proved, for, in 1632, nine years after the publication of the first Folio, Bacon and Shakspere both being dead, another edition of it was issued, by whom it is unknown, unless it were by the Rosicrucians. Here was an opportunity to correct the typographical errors, and in fact a few minor printer's errors were corrected, but nothing else, proving that the book was either reset or reprinted from the original type stored away. Yet all the most notable peculiarities I have mentioned were untouched, and the Histories, where the seeming mistakes and perversions make a thick, crowded jungle of incongruity and absurdity, were deliberately duplicated. The inevitable conclusion (says Donnelly) is that it was all to meet the needs of the Cipher.

We have seen that Donnelly discovered after many experiments, by the Open Sesame of the word "Volume," that the radiating point of the Cipher was the last page of Part 1, *Henry IV,* and the first page of Part 2, and especially p. 73, col. 1, with the last col. of p. 74. He prints a diagram of a skeleton plan of these two pages, and remarks that "as the entire Cipher story in the two plays radiates from this diagram and extends right and left to the beginning of the First Part and the last word on the Second Part, it will be well to consider it closely."

And take thou this (O thoughes of men accurs'd)
*Past, and to Come, seemes best; things Present, worst.*

*Shal.* Shall we go draw our numbers, and set on?

*Falst.* We are Times subiects, and Time bids, be gone.

## *Actus Secundus. Scena Prima.*

*Enter Hostesse, with two Officers, Fang, and Snare.*

*Hostesse.* Mr. *Fang*, haue you entred the Action?

*Fang.* It is entred.

*Hostesse.* Where's your Yeaman? Is it a lusty yeoman? Will he stand to it?

*Fang.* Sirrah, where's *Snare*?

*Hostesse.* I, I, good M. *Snare*.

*Snare.* Heere, heere.

*Fang. Snare*, we must Arrest Sir *Iohn Falstaffe*.

*Host.* I good M. *Snare*, I haue entred him, and all.

*Sn.* It may chance cost some of vs our liues: he will stab.

*Hostesse.* Alas the day: take heed of him: he stab'd me in mine owne house, and that most beastly: he cares not what mischeefe he doth, if his weapon be out. Hee will sowne like any diuell, he will spare neither man, woman, nor childe.

*Fang.* If I can close with him, I care not for his thrust.

*Hostesse.* No, nor I neither: Ile be at your elbow.

*Fang.* If I but fist him once: if he come but within my Vice.

*Host.* I am vndone with his going: I warrant he is an infinitiue thing vpon my score. Good M. *Fang* hold him sure: good M. *Snare* let him not scape, he comes continuantly to Py-Corner (sauing your manhoods) to buy a saddle, and he is indicted to dinner to the Lubbars head in Lombard-street, to M. *Smoothes* the Silkman. I pra'ye, since my Exion is entred, and my Case so openly known to the world: let him be brought in to his answer: A 100. Marke is a long one, for a poore lone woman to beare: & I haue borne, and borne, and borne, and haue bin fub-doff, and fub-doff, from this day to that day, that it is a shame to be thought on. There is no honesty in such dealing, vnles a woman should be made an Asse and a Beast, to beare euery Knaues wrong. *Enter Falstaffe and Bardolfe.*

Yonder he comes, and that arrant Malmesey-Nose *Bardolfe* with him. Do your Offices, do your offices: M. *Fang*, & M. *Snare*, do me, do me, do me your Offices.

*Fal.* How now? whose Mare's dead? what's the matter?

*Fang.* Sir *John*, I arrest you, at the suit of Mist. *Quickly*.

*Falst.* Away Varlets, draw *Bardolfe*: Cut me off the Villaines head: throw the Queane in the Channel.

*Host.* Throw me in the channell? Ile throw thee there. Wilt thou? wilt thou? thou bastardly rogue. Murder, murder, O thou Hony-suckle villaine, wilt thou kill Gods officers, and the Kings? O thou honey-seed Rogue, thou art a honey seed, a Man-queller, and a woman-queller.

*Falst.* Keep them off, *Bardolfe*. *Fang.* A rescue, a rescue.

*Host.* Good people bring a rescue. Thou wilt not, thou wilt not? Do, do thou Rogue: Do thou Hempseed.

*Page.* Away you Scullion, you Rampallian, you Fustilirian: Ile tucke your Catastrophe. *Enter. Ch. Iustice.*

*Iust.* What's the matter? Keepe the Peace here, hoa.

*Host.* Good my Lord be good to me. I beseech you stand to me.

*Ch. Iust.* How now Sir *Iohn*? What are you brauling here? Doth this become your place, your time, and businesse? You should haue bene well on your way to Yorke. Stand from him Fellow: wherefore hang'st vpon him?

*Host.* Oh my most worshipfull Lord, and't please your Grace, I am a poore widdow of Eastcheap, and he is arrested at my suit.

*Ch. Iust.* For what summe?

*Host.* It is more than for some (my Lord) it is for all: all I haue, he hath eaten me out of house and home: he hath put all my substance into that fat belly of his: but I will haue some of it out again, or I will ride thee a Nights, like the Mare.

*Falst.* I think I am as like to ride the Mare, if I haue any vantage of ground to get vp.

*Ch. Iust.* How comes this, Sir *Iohn*? Fy, what a man of good temper would endure this tempest of exclamation? Are you not asham'd to inforce a poore Widdowe to so rough a course, to come by her owne?

*Falst.* What is the grosse summe that I owe thee?

*Host.* Marry (if thou wer't an honest man) thy selfe, & the mony too. Thou didst sweare to me vpon a parcell gilt Goblet, sitting in my Dolphin-chamber at the round table, by a sea-cole fire, on Wednesday in Whitson-week, when the Prince broke thy head for liking his father to a singing man of Windsor. Thou didst sweare to me then (as I was washing thy wound) to marry me, and make me my Lady thy wife. Canst thou deny it? Did not good-wife *Keech* the Butchers wife come in then, and cal me Gossip *Quickly*? comming in to borrow a messe of Vinegar: telling vs, she had a good dish of Prawnes: whereby thou didst desire to eat some: whereby I told thee they were ill for a greene wound? And didst not thou (when she was gone downe staires) desire me to be no more familiar with such poore people, saying, that ere long they should call me Madam? And didst thou not kisse me, and bid me fetch thee 30 s? I put thee now to thy Book-oath, deny it if thou canst.

*Fal.* My Lord, this is a poore mad soule: and she sayes vp & downe the town, that her eldest son is like you. She hath bin in good case, & the truth is, pouerty hath distracted her: but for these foolish Officers, I beseech you, I may haue redresse against them.

*Iust.* Sir *Iohn*, sir *Iohn*, I am well acquainted with your maner of wrenching the true cause, the false way. It is not a confident brow, nor the throng of words, that come with such (more than impudent) sawcines from you, can thrust me from a leuell consideration, I know you haue practis'd vpon the easie-yeelding spirit of this woman.

*Host.* Yes in troth my Lord.

*Iust.* Prethee peace: pay her the debt you owe her, and vnpay the villany you haue done her: the one you may do with sterling mony, & the other with current repentance.

*Fal.* My Lord, I will not vndergo this sneape without reply. You call honorable Boldnes, impudent Sawcines: If a man will curtsie, and say nothing, he is vertuous: No, my Lord (your humble duty remembred) I will not be your sutor. I say to you, I desire deliuerance from these Officers, being vpon hasty employment in the Kings Affaires.

*Iust.* You speake, as hauing power to do wrong: But answer in the effect of your Reputation, and satisfie the poore woman.

*Falst.* Come hither Hostesse. *Enter M. Gower.*

*Ch. Iust.* Now Master *Gower*; What newes?

*Gow.* The King (my Lord) and *Henrie* Prince of Wales Are neere at hand: The rest the Paper tells.

*Falst.* As I am a Gentleman.

*Host.* Nay, you said so before.

*Fal.* As I am a Gentleman. Come, no more words of it.

*Host.* By this Heauenly ground I tread on, I must be faine to pawne both my Plate, and the Tapistry of my dining Chambers.

*Falst.*



Page 79 of the 2nd Part of Henry the Fourth, in reduced Facsimile, from the 1623 Folio. The words underlined and figures are by Donnelly. There are 598 words squeezed into column 2, with notable abbreviations.

*Fal.* Glasses, glasses, is the onely drinking: and for thy walkes a pretty slight Drollery, or the Storie of the Prodigall, or the Germane-hunting in Water-worke, is worth a thousand of these Bed-hangings, and these Fly-bitten Tapistries. Let it be ten pound (if thou canst.) Come, if it were not for thy humors, there is not a better Wench in England. Go, wash thy face, and draw thy Action: Come, thou must not bee in this humour with me, come, I know thou wast set on to this.

*Host.* Prethee (Sir *Iohn*) let it be but twenty Nobles, I loath to pawne my Plate, in good earnest la.

*Fal.* Let it alone, Ile make other shift: you'l be a fool still.

*Host.* Well, you shall have it although I pawne my Gowne. I hope you'l come to Supper: You'l pay me altogether?

*Fal.* Will I liue? Go with her, with her: hooke-on, hooke-on.

*Host.* Will you haue *Doll Tear-sheet* meet you at supper?

*Fal.* No more words. Let's haue her.

*Ch. Iust.* I haue heard better newes.

*Fal.* What's the newes (my good Lord?)

*Ch. Iu.* Where lay the King last night?

*Meſ.* At Basing, to the my Lord.

*Fal.* I hope (my Lord) all's well. What is the newes my Lord?

*Ch. Iust.* Come all his Forces backe?

*Meſ.* No: Fifteene hundred Foot, fiue hundred Horse Are marcht vp to my Lord of Lancaster,
Against Northumberland, and the Archbishop.

*Fal.* Comes the King backe from Wales, my noble L?

*Ch. Iust.* You shall haue Letters of me presently. Come, go along with me, good M. *Gowre*.

*Fal.* My Lord.

*Ch. Iust.* What's the matter?

*Fal.* Master *Gowre*, shall I entreate you with mee to dinner?

*Gow.* I must waite vpon my good Lord heere. I thanke you, good Sir *Iohn*.

*Ch. Iust.* Sir *Iohn*, you loyter heere too long being you are to take Soulders vp, in Countries as you go.

*Fal.* Will you sup with me, Master *Gowre*?

*Ch. Iust.* What soolish Master taught you these manners, Sir *Iohn*?

*Fal.* Master *Gowre*; if they become not, hee was a Foole that taught them mee. This is the right Fencing grace (my Lord) tap for tap, and so part faire.

*Ch. Iust.* Now the Lord lighten thee, thou art a great Foole. *Exeunt*

338 – (12) – 5*h*

## *Scena Secunda.*

*Enter Prince Henry, Poinz, Bardolfe, and Page.*

*Prin.* Trust me, I am exceeding weary.

*Poin.* Is it come to that? I had thought weerines durst not haue attach'd one of so high blood.

*Prin.* Trdoth me: though it discolours the complexion of my Greatnesse to acknowledge it. Doth it not shew vildely in me, to desire small Beere?

*Poin.* Why, a Prince should not be so loosely studied, as to remember so weake a Composition.

*Prince.* Belike then, my Appetite was not Princely got: for (in troth) I do now remember the poore Creature, Small Beere. But indeede these humble considerations make me out of loue with my Greatnesse. What a disgrace is it to me, to remember thy name? Or to know thy face to morrow? Or to take note how many paire of Silk stockings thou hast (Viz. these, and those that were thy peach-colour'd ones:) Or to beare the Inuentorie of thy shirts, as one for superfluity, and one other, for vse. But that the Tennis-Court-keeper knowes better than I, for it is a low ebbe of Linnen with thee, when thou keep'st not Racket there, as thou hast not done a great while, because the rest of thy Low Countries, haue made a shift to eate vp thy Holland.

*Poin.* How ill it followes, after you haue labour'd so hard, you should talke so idlely? Tell me how many good yong Princes would do so, their Fathers lying so sicke, as yours is?

*Prin.* Shall I tell thee one thing, *Poinz*?

*Poin.* Yes: and let it be an excellent good thing.

*Prin.* It shall serue among wittes of no higher breeding then thine.

*Poin.* Go to: I stand the push of your one thing, that you'l tell.

*Prin.* Why, I tell thee, it is not meet, that I should be sad now my Father is sicke: albeit I could tell to thee (as to one it pleases me, for fault of a better, to call my friend) I could be sad, and sad indeed too.

*Poin.* Very hardly vpon such a subiect.

*Prin.* Thou think'st me as farre in the Diuels Booke, as thou, and *Falstaffe*, for obduracie and perssistencie. Let the end try the man. But I tell thee, my heart bleeds inwardly, that my Father is so sicke: and keeping such vild company as thou art, hath in reason taken from me, all ostentation of sorrow.

*Poin.* The reason?

*Prin.* What would'st thou think of me, if I should weep?

*Poin.* I would thinke thee a most Princely hypocrite.

*Prin.* It would be euery mans thought: and thou art a blessed Fellow, to thinke as euery man thinkes: neuer a mans thought in the world, keepes the Rode-way better than thine: euery man would thinke me an Hypocrite indeede. And what accites your most worshipful thought to thinke so?

*Poin.* Why, because you haue beene so lewde, and so much ingraffed to *Falstaffe*.

*Prin.* And to thee.

*Poinz.* Nay, I am well spoken of, I can heare it with mine owne eares: the worst that they can say of me is, that I am a second Brother, and that I am a proper Fellowe of my hands: and those two things I confesse I cannot helpe. Looke, looke, here comes *Bardolfe*.

*Prince.* And the Boy that I gaue *Falstaffe*, he had him from me Christian, and see if the fat villain haue not transform'd him Ape.

*Enter Bardolfe.*

*Bar.* Saue your Grace.

*Prin.* And yours, most Noble *Bardolfe*.

*Poin.* Come you pernitious Asse, you bashfull Foole, must you be blushing? Wherefore blush you now? what a Maidenly man at Armes are you become? Is it such a matter to get a Pottle-pots Maiden-head?

*Page.* He call'd me euen now (my Lord) through a red Lattice, and I could discerne no part of his face from the window.

396 – (12) – 5*h*

523 – (28) – 6*h*

Page 80, of the 2nd Part of Henry the Fourth, in reduced Facsimile, from the 1623 Folio, for comparison with column 2 on page 79. It contains only 396 words as against 598 in the preceding column.

The 2nd col. of p. 74 has three sub-divisions, as also in the case of the 1st col. of p. 73, these sub-divisions being denoted by a stage direction or an entrance in the text. These two columns "constitute the magical frame on which the Cipher principally turns, and it is from the marvellous interplay of the numbers found therein that the Cipher narrative is wrought out," explains Donnelly, and continues, "We have the machinery of Bacon's great Cipher; and as we proceed with the explanation of its workings the wonder of the reader will more and more increase that any human brain can be capable of compassing the construction of such a mighty and subtle work." The Root numbers, the keys which unlock this part of the narrative in the two plays, are 505, 506, 513, 516, and 523. They are the product of multiplying certain figures in the 1st col. of p. 74, with certain other figures and are themselves modifications of one primal number. In the deciphering, 505 and 523 co-operate with each other, 506 is separately treated, and 513 with 516 go together. After these, when their modifying numbers are absorbed, then a product, say, of 505 goes forward, separating from the 523 products and is put through its new modifications. The same is true of all the products in turn, hence we constantly obtain new words and numbers and find that they form a concerted narrative. The first modifiers used—Donnelly explains how and why—are 218 and 219, then 197 and 198, followed by 30 and 50.

All this sounds complicated and dreary, certainly difficult to follow without the diagrams and fascimile pages of the Folio, but in practice with Donnelly's work as a guide it is not so. He says himself that once the principle is grasped the Cipher moves with the utmost precision and microscopic accuracy.

In this way. Having constructed his Cipher (or internal) story, wanting, say the words, "men, turned" Bacon applied the mechanism and determined, that in col. 2, p. 75, the word "men" should be the 221st word *down* the column and "turned" the 221st word *up* it; then, following the rule we obtain in succession the words "the, men, turned, their, backs, and, fled, in, the, greatest, fear, swifter, than, arrows, fly, toward, their, aim." Bacon constructed that part of the play so that it would naturally carry the words he wanted for the Cipher story.

But he was constrained to describe something in the play itself kindred to the Cipher narrative. Thus the flight of the actors (who were being pursued by Cecil's soldiers) is provided with the needed words contained in the account of the flight of Hotspur's soldiers from the battlefield of Shrewsbury after he had been slain by Henry of Monmouth. Note please that not only was Hotspur, "Harry Percy," but Harry Percy was the name of Bacon's confidential servant or private secretary in the Cipher narrative, to whom Lady Anne Bacon refers in one of her existing letters to Francis Bacon. Percy seems to have had charge of his master's MSS. at the time of his death, and he was left £100 in his will.

Donnelly gives several examples of Bacon's adaptation of the play to the Cipher, and I will mention one to show the adroitness of the great author's method. In Donnelly's unravelling we learn that when the Queen and Cecil were seeking to arrest Shakspere for sedition on account of the play *Richard II*, Percy hastened to Stratford-on-Avon and laboured with "Will" to fly to Scotland until the hue and cry was over, Shakspere's wife and daughter being present, one opposing Percy and the other aiding him in his quest. Almost the same scene is enacted in Part 2, *Henry IV* (Act II, Sc. 3), p. 81 of the Folio, in which Northumberland's wife and daughter seek to persuade him to flee to Scotland until the danger has blown over. Anyone incredulous to-day of the genuineness of the Donnelly Cipher can check the countings provided he can acquire a copy of *The Great Cryptogram*, for, as I said before, he prints 44 pages of the 1623 Folio in somewhat reduced facsimile. But I warn those who flirt with any such idea that it entails enormous labour, though if he carry on the work successfully his fame will be great.

To sum up the salient points so far, Donnelly contends, on the internal evidence of the Cipher, that when Bacon resolved to tell the history of his own life and era in cipher he determined to publish a Folio edition and the Cipher he claimed to have discovered was constructed with this end in view. To insert it he had often to enlarge or even double the size of the original plays, rendering them useless for acting purposes, but priceless as conveying the secret history of his own times. How far and how completely he extended the Cipher is as yet not ascertained. In Part two I will cite extracts from the stirring event he portrays.

(*To be continued*).

## "SHAKESPEARE'S" MEDICAL KNOWLEDGE.

By Edward D. Johnson.

"SHAKESPEARE'S" mighty mind seems to have teemed with the knowledge of languages, law and Court etiquette, and also medicine. His knowledge of medicine is so great that the Stratfordians have been forced to assume that Shaksper must at some time have been employed by a medical pratitioner, but they have no evidence of this, and the knowledge of medicine displayed in the Plays could never have been acquired from a general practitioner but only from the specialists who understood the more complicated diseases.

Diseases of the nervous system seem to have been a favourite study of Shakespeare, especially insanity, and we find examples in Lear, Hamlet and Timon.

In those days music was held as one of the remedies in the treatment of insanity. In King Lear, Act 4, Scene 7, there appears a

physician worthy of the name who shows his excellent skill in treating Lear's case. He insists on the patient being kept undisturbed except by soft music being played, and on Lear's recovery he tells Cordelia that on no account must she ask Lear about what has happened in the past until he has fully recovered. Dr. Bucknill in 1860 writing of this incident says:— "We confess, almost with shame, that although nearly two centuries and a half have passed since Shakespeare thus wrote, we have very little to add to his method of treating the insane as pointed out."

In Act 1, Scene 1, of "All's well that ends well" there is a description of an excellent physician, Gerard de Narbon, who was Helena's father.

In "Cymbeline" the queen asks the physician Cornelius to provide her with poison to enable her to kill vermin, but Cornelius who suspects her designs provides her with a drug which suspends life for the time being, the recipient ultimately recovering. See Act 1, Scene 5, and Act 5, Scene 5. In "Macbeth" the doctor sees clearly that Lady Macbeth's disease is beyond his power to cure and tells Macbeth that the patient must try and cure herself, and this was at a time when charlatans of every description were promising to cure any malady. See Act 5, Scene 1, and Act 5, Scene 3.

"Shakespeare" knew that sleep was an excellent stimulant and promoted the cure of brain diseases. See Lear, Act 3, Scene 6, and Act 4, Scene 4; Henry IVth, 2nd part, Act 3, Scene 1, "Shakespeare" also considered that sleep was nourishing, as in "Macbeth," Act 2, Scene 1, we find:—

> "Sleep that knits up the ravelled sleave of care,
> The death of each day's life, sore labour's bath,
> Balm of hurt minds, great nature's second course,
> Chief nourisher of life's feast."

It is not surprising to find that Francis Bacon also was of the same opinion that sleep is nourishing, as in Century I, item 57, of his book "Sylva Sylvarum," referred to later, we read:—

Sleep is nourishing.

> "For we see, that Beares and other creatures that sleep in the winter, wax exceeding fat, and certain it is that sleep doth nourish much; both that the spirits doe lesse spend the nourishment in sleep, than when living creatures are awake." "Therefore in aged men and weake bodies and such as abound not with choller, a short sleep after dinner doth help to nourish."

There is an amazingly accurate description of apoplexy in Henry VI, 2nd part, Act 3, Scene 2, concerning the death of Duke Humphrey. Referring to this, Dr. Bell in his "'Principles of Surgery" (1815) says: "No physician or theologist could describe so exquisitely the marks of apoplexy, conspiring with the struggles for life, and the agonies of suffocation; to deform the countenance of

the dead: so curiously does our Poet present to our conception all the signs from which it might be inferred that the good duke Humphrey had died a violent death."

"Shakespeare" describes epilepsy very concisely in "Julius Caesar," Act 1, Scene 2, where Casca says:—"He fell down in the market place and foamed at the mouth and was speechless." "Shakespeare" displays considerable knowledge in regard to th diseases of the circulatory system, and in "The Rape of Lucrece" we find an example showing the extended impulse of the heart under intense excitement. See also "Winter's Tale," Act 1, Scene 2, and "Macbeth," Act 1, Scene 3.

"Shakespeare" had an excellent knowledge of syncope, in which the pulse, respiration and consciousness have been absent for several days and yet the patient has ultimately recovered. See "Romeo and Juliet," Act 4, Scene 1.

"Shakespeare" has also something to say about chlorosis— the green sickness—which affects young women and is characterised by anaemia. See "Romeo and Juliet," Act 3, Scene 5, and "Henry IVth," 2nd part, Act 4, Scene 3.

"Shakespeare" also refers to diseases of the respiratory system, such as coughs, pleurisy and consumption. See "King Lear," Act 4, Scene 6, "Hamlet," Act 4, Scene 7; "Henry IVth," 2nd part, Act 3, Scene 2.

There was an old superstition regarding toothache that it was caused by a small worm, like an eel, which bored a hole into the tooth. "Shakespeare" refers to this in "Much Ado about Nothing," Act 3, Scene 2, where we find:—

*Don Pedro*: What sigh for the toothache?
*Leon*: Where is but a humour or a worm?

He also refers to diseases of the secretory system, such as dropsy. See "Henry IVth, "Act 2, Scene 4, "Alls Well," Act 2, Scene 3, and "The Tempest", Act 4, Scene 1.

Leprosy has not escaped his attention. In olden days leprosy was sometimes called measles, from the French for leper-mesel. When Shakespeare mentions measles he is referring to leprosy, not the complaint of measles as we know it. He also refers to hoar leprosy, the word "hoar" referring to the white spots characteristic of this disease. In "Timon," Act 4, Scene 3, we find "This yellow slave will make the hoar leprosy ador'd." See also "Coriolanus," Act 3, Scene 1.

"Shakespeare" also makes many allusions to fevers and ague. See "Tempest," Act 2, Scene 2, "King John," Act 3, Scene 4; "Richard II," Act 2, Scene 1, "Henry VIII," Act 1, Scene 1; "Julius Caesar," Act 1, Scene 2.

He frequently alludes to the plague, which was nearly always fatal in those days, the patient being isolated and the words "Lord have mercy on us" being placed on the door. See "Love's Labour's Lost," Act 5, Scene 2, where we find:—

"Write *Lord have mercy on us* on those three
They are infected, in their hearts it lies;
They have caught the plague and caught it of your eyes."

See also "Antony and Cleopatra," Act 3, Scene 10; "Coriolanus," Act 4, Scene 1; "Romeo and Juliet," Act 5, Scene 2.

"Shakespeare" also refers to diseases of the absorbent system, such as scrofula or "King's Evil," so called because the King by touching the patient was supposed to have the power to cure this disease. See "Macbeth," Act 4, Scene 3.

Of the use of herbs and drugs "Shakespeare" was much better informed than the average man of his time. In "Macbeth," Act 1, Scene 3, we find:—

"Have we eaten of the insane root,
That takes the reason prisoner?"

Bacon says, "Henbane is called *Insana* Mad, for the use thereof is perillous; for if it be eate or drunke, it breedeth madnesse or slow lykenesse of sleepe."

Hamlet's father is poisoned with juice of hebenon, which would appear to be the juice of the yew, as the yew is called Hebon by Spenser and by other writers in Shakespeare's time. The juice of the yew is a rapidly fatal poison and would produce the lazar like ulcerations on the body referred to by "Shakespeare" in "Hamlet," Act 1, Scene 5.

A poisonous dose of aconite acts so rapidly that "Shakespeare" compares it with the action of gunpowder. In "Henry IV," 2nd part Act 4, Scene 4, we find "though it do work as strong as aconitum or rash gunpowder." See also "Romeo and Juliet," Act 5, Scene 1.

The decay of man, the second childhood, and the wasting away of the organism are perfectly described by "Shakespeare" in the sixth age of man in "As you like it," Act 2, Scene 7. See also "Henry IV," 2nd part, Act 1, Scene 2; "Henry V," Act 5, Scene 2, and "Hamlet," Act 2, Scene 2. An excellent description of approaching dissolution is found in the death of Falstaff in "Henry V," Act 2, Scene 2. For examples of Death-bed scene, see also "Henry VIII," Act 4, Scene 2, and "Romeo and Juliet," Act 4, Scene 5.

Leprosy, consumption and other maladies which are hereditary, incurable and contagious are effectively dealt with in the curse of Timon, Act 4, Scene 3.

There was an old doctrine that what hurts will cure, and in the case of a recent burn it was the custom to place the part burnt near the fire. In "King John," Act 3, Scene 1, we find:—

"And falsehood cures, as fire cools fire
Within the scorched veins of one new burn'd

Other examples of this doctrine are found in "Coriolanus," Act 4, Scene 7; "Romeo and Juliet," Act 1, Scene 2, and "The Two Gentlemen of Verona," Act 2, Scene 4.

In Elizabethan days nothing was known about the circulation of the blood until Harvey pointed out the true idea of the circulation. In 1619 he gave a lecture to the Court in which he pointed out that the blood was forced by the heart through the arteries, a pure life-supporting fluid, that it went to the extreme parts of the body, giving nutriment, taking up impurities, and then returning by way of the veins to the heart. "Shakespeare" refers to this in "Coriolanus," Act 1, Scene 1, where we find:—

"True it is, quoth the belly,
That I receive the general blood at first,
Which you do live upon; and fit it is,
Because I am the store house and the shop
Of the whole body; but if you do remember
I send it through the rivers of your blood,
Even to the Court, the heart, to the seat of the brain;
And through the cranks and offices of man,
The strongest nerves and small inferior veins.
From me receive that natural competency
Whereby they live."

It is interesting to note that Will Shaksper had died in 1616; that Harvey did not disclose his discovery until 1619 (three years after Shaksper's death), and that the above quotation appears in the play Coriolanus which was not printed until it first appeared in the First Folio in 1623. It follows that Will Shaksper could not have been the man responsible for the above quotation.

The foregoing examples of medical knowledge shown in the plays raise the question—If Will Shaksper was the author where and how did he acquire his knowledge of medicine? All we know is that he was an actor and share-holder. He could not have acquired this knowledge in the course of his theatrical duties, and there is no record that he was acquainted with any members of the medical profession. On the other hand, assuming that the plays were written by Francis Bacon, this question does not arise. Bacon often suffered from ill health and was always experimenting with different remedies, as is clearly shown in his "Sylva Sylvarum or a Natural Historie in ten Centuries." "Sylva Sylvarum" is almost unknown to the present generation. It contains an extraordinary amount of information on every conceivable subject and shows that Bacon had truly taken all knowledge for his province. The chapters or centuries numbered 5, 6 and 7, are all about gardening. He commences by telling us how to make a hot-bed and goes on to show the effect of different manures, why we prune roses, how to graft fruit trees, the rotation of crops, etc.—in fact, anyone studying this book can become an expert gardener without troubling to consult any modern works on the subject.

# SHAKESPEARE AS A GARDENER.

A PARAGRAPH which appeared in *The Birmingham Mail* of March 25th is worth repeating as an example of the ignorance with which Baconians have to contend. We wonder how many times in the last fifty years the "Bacon theory" has been "dead and buried" in the wishful hopes and imaginations of the Stratfordians. Each resurrection seems to make it stronger. Mr. S. C. Kaines Smith, of Stratford-on-Avon, has certainly no qualifications to perform the burial ceremony!

The reply sent to the Editor did not appear. I scarcely expected that it would be allowed. There are still some papers which, while opening their columns to anything intended to bolster up the Stratford belief, suppress criticism and correction, or any contribution from the Baconian point-of-view. Thus conjectures and falsehoods are made to appear as incontrovertible facts.

The paragraph reads:

BACON'S DOWNFALL

Although Mr. L. A. C. Strong, the novelist and playwright, stated in his report that the general standard of entries in the Shakespeare Club's first literary contest at Stratford-on-Avon was "very poor," he did emphasise that the winning essay was outstanding and had the added quality of charm. Its author was Miss Joan Lupton, of Stratford, and her paper on "Shakespeare as a Gardener" was obviously the work of someone with a considerable knowledge of the poet and a great love of gardens. Her impression of the poet among his flowers, herbs and fruit at New Place on an autumn day was studded with quotations from the plays. Mr. S. C. Kaines Smith, former curator of the Birmingham Art Gallery and Museum, and now a Stratfordian, presided, and pointed out another quality possessed by Miss Lupton's paper—it buried once and for all the Bacon theory about the authorship of the plays! Bacon invariably admired the shiny dingle-dangles hanging on posts, glass balls and ornaments. "Look at the flowers and herbs described in Shakespeare's garden scenes!—I think we can wash Bacon out with Shakespeare's hose," he said.

The letter commenting upon this was as follows:

The Editor,
"The Birmingham Mail."

SHAKESPEARE AS A GARDENER.

Sir,

Commenting upon the winning essay in the Shakespeare Club's literary contest at Stratford-on-Avon, Mr. S. C. Kaines Smith, former curator at the Birmingham Art Gallery and Museum, stated that this paper on "Shakespeare as a Gardener" buried once and for all the Bacon theory.

I agree that in support of Shakespeare's love of flowers quotation can be piled upon quotation. It is true that in *As You Like It*, where we should have most expected to find flowers, there is none. But, let us turn to *The Winter's Tale*. It has frequently been said that the author of this play

must have been familiar with country life. Well, I have no doubt that Shakespeare *was* familiar with the country, whether he gained his knowledge at Stratford or St. Albans or even within a mile of the City of London. But he nowhere writes as the simple countryman. Perdita, for instance, in this play, is a most delightful shepherdess, but it is highly characteristic of Shakespeare that he makes a young girl, brought up from babyhood by two rustic "clowns," exclaim, "O, Proserpina for the flowers now that frighted thou let'st fall from Dis's wagon!" Her violets are "sweeter than the lids of Juno's eyes or Cytherea's breath." She must have been reading Ovid, and it is as though Shakespeare could not keep clear from classical allusions even when least appropriate.

Comparison has frequently been made between Perdita's list of flowers and Bacon's in his Essay of Gardens. There is, for example, the extraordinary close parallelism between "lilies of all kinds, the flower-de-luce being one," and Bacon's "flower-de-luces and lilies of all natures." But the two lists are well worth comparing generally. They are both arranged according to seasons, and both begin with winter. Perdita says, "For you there's rosemary and rue, these keep seeming and savour all the winter long." Bacon says, "for December and January and the latter part of November, you must take such things as are green all the winter—rosemary, lavender, sweet marjoram."

Primroses, violets, daffodils, marigolds, marjoram, besides those already mentioned, are common to both lists.

On reading Bacon's essay one is struck by the familiar sound of "The breath of flowers is sweetest in the air, where it comes and goes like the warbling of music." Only a highly sensitive and poetic ear could detect music in the breath of flowers, and I only know of one other author (or was it the same man?) who has used this extraordinary simile. It appears in the opening lines of *Twelfth Night*:

> That strain again: it had a dying fall,
> O, it came o'er my ear like the sweet sound
> That breathes upon a bank of violets
> Stealing and giving odour.

If Miss Joan Lupton had studied Bacon as well as Shakespeare, she might have written an immortal essay! And if Mr. S. C. Kaines Smith had done likewise, it would have saved him from uttering the nonsense of, "Look at the flowers and herbs named in Shakespeare and described in Shakespeare's garden scenes! I think we can wash out Bacon with Shakespeare's hose!"

Yours obediently,
R. L. Eagle.

There is no evidence whatever that the Stratford player-cum-maltster and money-lender was interested in gardens, gardening and horticulture, or that either his father's cottage or New Place (which he occupied after 1599) had cultivated gardens. As New Place had been unoccupied for some time, and had fallen into a poor state of repair, we may be sure that the garden was unrecognisable as such.

By 1599, the plays in which most of the familiar references to flowers and gardens appear, had already been written.* *The Winter's*

* According to Sir Sidney Lee, "Shakespeare does not appear to have permanently settled at New Place until 1611. In 1609, the house, or part of it, was occupied by Thomas Greene." There is no evidence that William lived there even when *The Winter's Tale* was written. Miss Joan Lupton's "impression of the poet among his flowers, herbs and fruit at New Place" is the "baseless fabric of a vision."

*Tale* is, however, of later date. John Shakspere's cottage would not have had more ground attached to it than what would now be known as a backyard, and his big family would have worn it bare.

William left Stratford about 1586, and was "working his passage" by doing odd jobs at the playhouses during the next few years. The public playhouses often closed in winter, as they were hopeless, but there is little doing in gardens in that season. From Spring to Autumn the player would naturally be in London, so he could not be gardening at Stratford. But gardens require constant attention and work and he would not, like Bacon, employ gardeners.

We know that Bacon took a keen interest in gardens, and wrote on plant life with authority. Where he resided, even if only temporarily, he planned and laid out gardens—Gray's Inn, Twickenham, Gorhambury.

Just as the gardeners in *Richard II* (III-4) discuss the terebration of trees, so does Bacon in *Sylva Sylvarum*, and also much on the science of grafting, the cause of knots in trees, the preservation of the odours of flowers, &c.

In all these effects and causes Shakespeare displays his interest and knowledge.

We should have expected wisdom to flow from an ex-curator of the Birmingham Art Gallery and Museum. But, to our disappointment, Mr. S. C. Kaines Smith only reveals that he has not read Bacon's works, not even the Essays or, if he has, it was so long ago that he has forgotten about them. It is not too late to refresh his memory, and I hope he will "look at the herbs and flowers named and described" in Bacon, particularly in the Essay of Gardens.

Until he has done so, he has no right to criticise what he is pleased to call "the Bacon theory," especially with the air of an authority, whereas he is "most ignorant of what he's most assured."

What was in the mind of Mr. Kaines Smith when he stated that 'Bacon invariably admired the shiny dingle-dangles hanging on posts, glass balls and ornaments?" Will he oblige us with a reference to any such view expressed by Bacon? Until he does, we must conclude that it is an invention on his part introduced for the special purpose of ridiculing the Baconians. The nearest I can get to it is Bacon's suggestion that a bathing-pool be "embellished with coloured glass, and such things of lustre; encompassed also with fine rails of low statues." But that is something very different from what Mr. Kaines Smith says Bacon admired.

As Edwin Reed's *Bacon and Shakespeare Parallelisms* has long been out of print, we cannot do better than to set out the comparison between the Essay (first published in 1625), and the play (1623), not only for Mr. Kaines Smith's attention, but as a subject of general interest:

### FLOWERS ACCORDING TO SEASON

*From Shake-speare*

*From Bacon*

"I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months in the year, in which severally things of beauty may be then in season."

### FLOWERS OF WINTER

"*Perdita*. Reverend sirs,
For you there's *rosemary* and rue; these keep
Seeming and savor *all the winter long*."

"For December and January and the latter part of November, you must take such things as are green *all winter*; *rosemary*, *lavender*, sweet *marjoram*."

### FLOWERS OF SPRING

"*Perdita*. Now, my fair'st friend,
I would I had some flowers o' th' spring, that might
Become your time of day; and yours, and yours,
That wear upon your virgin branches yet
Your maidenheads growing; O Proserpina!
For the flowers now, that, frighted, thou let't'st fall
From Dis's wagon! *daffodils*,
That come before the swallow dares, and take
The winds of March with beauty; *violets*, dim,
But sweeter than the lids of Juno's eyes,
Or Cytherea's breath; pale *primroses*,
That die unmarried ere they can behold
Bright Phœbus in his strength, a malady
Most incident to maids; bold *oxlips*, and
The crown imperial; *lilies of all kinds*,
The *flower-de-luce* being one."

"There followeth for the latter part of January and February crocus vernus, both the yellow and the grey; *primroses*; anemones; the early tulippa; hyacinthus orientalis. For March, there come *violets*, especially the single blue, which are the earliest; the yellow *daffodil*; the daisy. In April follow the double white *violet*, the wall-flower, the stock-*gilliflower*, the *cowslip*, *flower-de-luces*, and *lilies of all natures*; *rosemary* flowers, the pale *daffodil*, the French honeysuckle."

### FLOWERS OF SUMMER

"*Perdita*. Here's flowers for you;
Hot *lavender*, mints, savory, *marjoram*,
The *marigold*, that goes to bed wi' the sun,
And with him rises weeping; these are flowers
Of middle summer, and, I think, they are given
To men of middle age."

"In May and June come *pinks* of all sorts, especially the blush pinks, roses of all kinds, except the musk, which comes later; honeysuckles, columbine, the French *marigold*, vine flowers, *lavender* in flowers, the sweet satyrian."

FLOWERS OF AUTUMN

| *From Shake-speare* | *From Bacon* |
|---|---|
| '*Perdita*. Sir, the year growing ancient,— Not yet on summer's death, nor on the birth Of trembling winter,—the fairest flowers o' the season Are our *carnations*, and streak'd *gillivors*.'' *The Winter's Tale*, iv. 3 (1623). | "In October and the beginning of November come services, roses cut, or removed to come later; hollyokes, and such like."—*Essay of Gardens* (1625). |

Not only is the catalogue of flowers in the two lists substantially the same, but so also is the order of the seasons given in them, each beginning, rather curiously, with winter.

We now add a complete list of the flowers, trees, and shrubs mentioned in this single Essay and also in the Plays:

| | | | |
|---|---|---|---|
| Ivy | Lily | Filberts | Apple |
| Bay | Honeysuckle | Poppy | Plum |
| Cypress | Thorn | Pear | Quince |
| Yew | Pink | Almond | Burnet |
| Rosemary | Rose | Gooseberry | Carnation |
| Lavender | Musk rose | Currants | Mint |
| Marjoram | Damask rose | Bean | Thistle |
| Primrose | Strawberry | Grape | Pine |
| Violet | Columbine | Holly | Flag |
| Daffodil | Marigold | Orange | Myrtle |
| Daisy | Cherry | Lemon | Peach |
| Gilliflower | Vine | Damson | Warden |
| Cowslip | Lime | Fig | Wild thyme |
| Fleur-de-lis | Apricots | | |

If Mr. Kaines Smith studies this highly significant parallelism, and is then unwilling to withdraw his anachronistic platitude, "I think we can wash out Bacon with Shakespeare's hose," he can fool himself into believing anything. R. L. EAGLE.

## NOTES.

At the moment of going to press we are in receipt of news that one of our members residing in Buenos Ayres, Mr. Walter Owen, has been signally honoured by a festival given in his honour by The Club Universitario of Buenos Ayres, as a recognition of his Anglo-Argentine literary work.

We reprint the following brief extract from the local English paper:—

AN ANGLO-CRIOLLO POET.

FESTIVAL IN HONOUR OF MR. OWEN.

The Club Universitario de Buenos Aires arranged a picturesque festival yesterday in the grounds of "Los Tábanos" club in Tigre, in honour of the English writer and poet, Mr. Walter Owen, who has done so much to cement Anglo-Argentine friendship and to make the literature of this country known to the English-speaking world.

The occasion was the publication of his English translation of "Fausto," by Estanislao del Campo, and a big gathering from the literary and artistic circles of both nations assembled to see the acting president of 'C.U.B.A.,' Senor Benitez Cruz, make him a formal presentation on behalf of the club of a copy of the Spanish edition of the work.

# FORGERS AND FORGERIES.

By R. L. Eagle.

BETWEEN the years 1750-1850 morality in literary and antiquarian studies fell to its lowest ebb. Especially does this apply to fabrications and forgeries of many different kinds such as the manufacture of documents, furniture and other "relics" faked "portraits" and false entries made into existing documents in order to supply what was lacking, *viz.* information about the obscure William Shakspere, especially in connection with the plays and poems of Shakespeare.

None was more daring or productive than William Henry Ireland. There were others, however, who contented themselves with merely inserting "signatures" of Shakspere on the title-pages of books. Vanity and mischief, rather than money-making, prompted most of the forgers. There was fascination and excitement in observing the effect of the forgeries on contemporary "experts," for they were very easily misled, and the work of the forger was consequently easy.* The temporary excitement caused last year by the discovery of one of the spurious signatures of Wm. Shakspere in a 16th century law book shows that discretion among palaeographers is still a slave to desire, but after the initial sensation a Shakespearean forgery has little chance of survival nowadays. Even Payne Collier was too late in the day for more than a short-lived success. He came up against formidible opposition and was soon under suspicion.

The first of the principal forgers was

## GEORGE STEEVENS (1736-1800).

Steevens was well educated (Eton and King's College, Cambridge) and made very valuable contributions to Shakespearean learning. Both in 1766 and 1773 he brought out large and well-edited editions of Shakespeare. He was a cynical man of saturnine humour, and could not resist publishing anonymous libels on his friends and associates. He dabbled in journalism and wrote epigrams and parodies on contemporary literary crazes, also skits on the boom in antiquarian discoveries. He seems to have begun his forgeries with a fabricated letter from Peele to "Friend Marle," purporting to be an account of a discussion of *Hamlet* between Shakespeare and Alleyn at the Globe. There was an unlucky lapse here, as the Globe was not erected until 1599, and Marlowe had died in 1593. Nevertheless, the letter was accepted as genuine, and was reproduced in the *Annual Register* (1770), John Berkenhout's *Biographia Literaria* (1777),

* So irrestible was the impulse for Shakespearean fabrications during the 18th century that when, in 1751, Charles Marsh reprinted *A Compendious or Brief Examination of Certayn Ordinary Complaints of divers of our Countrymen in these Dayes . . . discussed by W.S.* London 1581, the W.S. became William Shakespeare!

The work is generally attributed to William Stafford (1554-1612).

and many times thereafter. He is suspected of other forgeries, including some lines alleged to have been written by Jonson and Shakespeare and included in Steevens' edition of Shakespeare in 1778. The lines are said to have occasioned the motto of the Globe playhouse. As a matter of fact, the Globe is not known to have had any motto, and the lines quoted by Steevens as being by Shakespeare and Jonson were found in Oldys' handwriting on his copy of Langbaine's *Account of the English Dramatick Poets* (1691). See Ingleby's *Centurie of Prayse*, p. 410, where the lines are quoted and the fraud exposed.

## JOHN JORDAN (1746-1809).

Jordan was a Stratford man and fancied himself as "the Stratfo d poet." By occupation he was a wheelwright, and devoted his leisure to local antiquarian studies. He made himself known to visitors to Stratford, and liked to act as guide, enlarging upon existing Shakespeare traditions and inventing others. He was responsible for the enlarged form of the Lucy ballad, and is said to have composed John Shakspere's "spiritual will." He exchanged a considerable amount of correspondence with Malone, and in 1799 visited him in London. Jordan left his manuscripts to Malone, and Halliwell printed them as Jordan's "Collections." Malone found many errors in Jordan's data arising from his inventive mind. Jordan's greatest and lasting success for the benefit of Stratford was to find a cottage which was convenient and suitable for the setting up of Anne Hathaway's home. He showed it as such to Samuel Ireland (the father of the most notorious forger), who illustrated it in his *Picturesque Views on the Warwickshire Avon* (1795). I observe, however, that Ireland was not entirely convinced, as he refers to it as "the cottage in which she is said to have lived with her parents," and admits that he has "doubts as to the truth of the relation." I have not been able to discover any previous record of what is still called "Anne Hathaway's Cottage." In normal times it attracted a gate of some 80,000 persons (tickets 1s.!) in the course of a year, and visitors were told charming fictions about the "courting settle" and how William sat on it with Anne on his knee, &c. This swindle has survived 150 years and one wonders whether Abraham Lincoln was right when he said, "you cannot fool all the people all the time." It may be that a spirit of enquiry will prevail after the war, and that such frauds will no longer be possible.

## WILLIAM HENRY IRELAND (1777-1835).

Having received a fair education, he became articled to a Mr. Bingley, who was a conveyancer of New Inn. He picked up a number of Elizabethan books, some of them quite rare, and amused himself by writing verse in them in imitation of old authors. His father, Samuel, took him to Stratford in 1794, when he was preparing *Picturesque Views on the Warwickshire Avon*. There, his father

became known to Jordan, who found him easily convinced with his yarns about Shakspere, including the newly-invented connection between Anne Hathaway and the Shottery cottage. Had Samuel not been so simple, young Ireland might never have proceeded with his forgeries. On his return to London, Ireland made some ink which wrote with the appearance of antiquity, and inserted on the flyleaf of an Elizabethan tract a dedicatory letter as from its author to Queen Elizabeth. Having plenty of time on his hands and being left alone for much of the day in Bingley's office, he began his Shakespearean forgeries with a mortgage-deed purporting to have been made between Shakespeare and John Heminge on the one part, and Michael Fraser and his wife on the other. He used parchment deeds dating from the period, which he found in Bingley's office. His first act was to cut off portions where no writing appeared. The 1612 Blackfriars mortgage-deed, which holds one of the six signatures of the Stratford player, had been discovered fairly recently by Steevens, and had been reproduced by him in fascimile. This served for Ireland's guide. The forgery was accepted by his father as genuine, and also by Sir Frederick Eden. William continued to show his father many similar documents, together with verses and letters bearing Shakspere's "signature," many of which were written on the flyleaves of books. He made extracts from *Lear* and *Hamlet* and showed these as being drafts in the hand of Shakespeare.

In reply to his father's enquiry as to the source of these riches, Ireland replied that he had met a rich gentleman, who had freely placed the documents at his disposal on condition that his name was not to be revealed beyond the initials "M.H."

One day he was caught in Bingley's office by his friend Montague Talbot while preparing one of the manuscripts, but Talbot agreed to keep the secret and even aided and abetted the frauds.

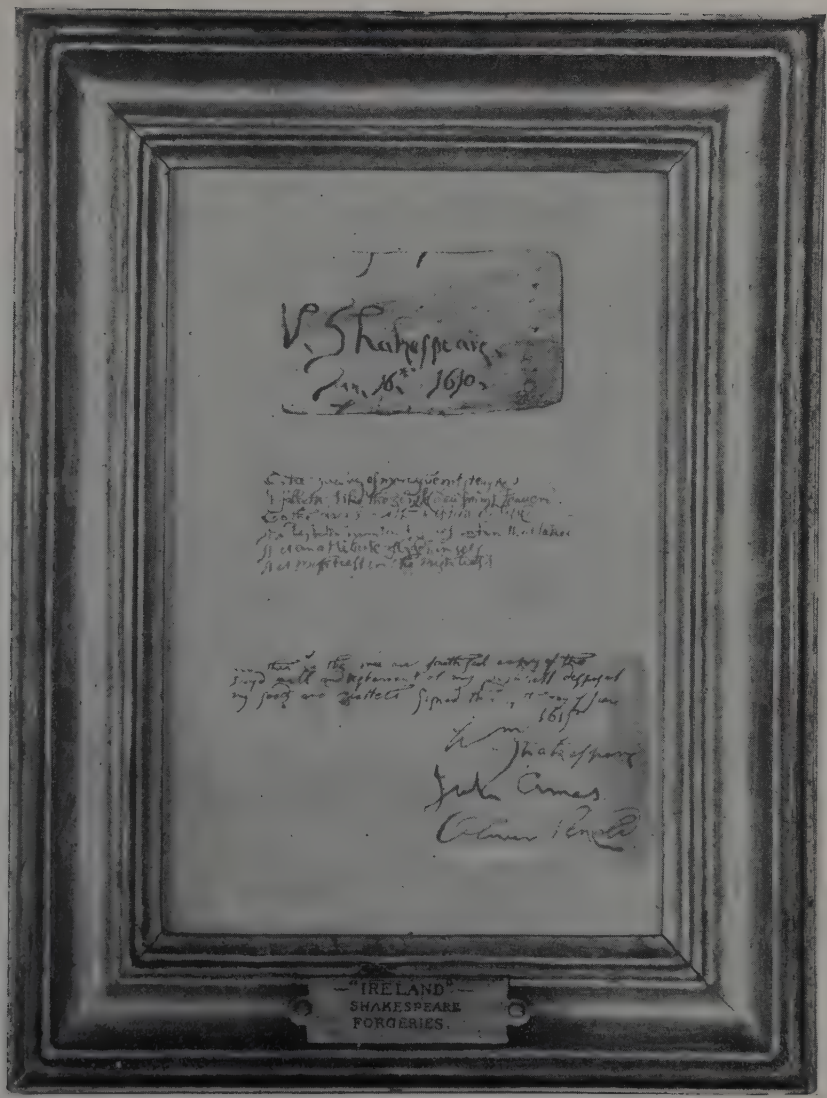
Samuel addressed letters to "M.H." through his son, who answered them himself in a feigned hand. In 1795, Ireland produced extracts from an alleged Shakespeare play, *William the Conqueror*.

In February, 1795, Sanuel opened an exhibition at his house in Norfolk Street. It was attended by the literary men of the day, who were completely "taken in" by the forged documents. Joseph Warton read an alleged profession of faith by Shakespeare and declared it finer than anything in the English Church Service! Boswell went on his knees and kissed the supposed relics! James Boaden declared them genuine, as did officers of the College of Arms, and paleographical experts. Dr. Parr, Sir Isaac Heard, Herbert Croft, Pye (the poet-laureate) and others signed a paper testifying their belief in the manuscripts. The exhibition lasted a year.

In November, 1795, the documents were taken to St. James's Palace and shown to the Duke of Clarence, and in December were submitted to the Prince of Wales. So great was young Ireland's confidence in his ability to fool the élite that, in 1796, he produced

"New Place," from an engraving in Ireland's "Warwickshire Avon" (1795). It is entirely imaginary, but Ireland said he copied it from a drawing made in 1599 by order of Baron Carew of Clopton, and alleged that it was found in Clopton House in 1786. To put any enquirers off the scent he adds, "I am informed that the drawing is since lost or destroyed!" As Shakspere had purchased New Place in 1597 from the Underhill family, obviously the Cloptons would have no interest in it. It had been sold out of their family in 1563. Ireland has attempted to give the house and setting a Tudor aspect, but the architecture is inaccurate and the porch is Georgian. The model

"New Place," from a drawing by R. B. Wheler, and reproduced in his "History of Stratford-on-Avon" (1806) Wheler does not state what, if any, authority there is for his view, and no drawing of the house, prior to its demolition in 1759, is known to have been made. The architecture is fairly accurate for early 18th century




Specimens of William Ireland's Forgeries.

*(Reproduced by kind permission of Alan Keen, Ltd., the owners of the originals).*

1. Autograph of Shakespeare.
2. Fragment of "The quality of mercy" speech.
3. Another forged signature on a spurious document.

the manuscript of a blank-verse play, *Vortigern and Rowena*, and the same year he published in facsimile some of the forged manuscripts. Sheridan determined to produce *Vortigern* at Drury Lane, and Ireland was to have £250 and half the profits. Though Kemble became suspicious on reading it, he carried on with the chief part, but Mrs. Siddons resigned hers on the excuse of ill health. Just prior to the performance, Malone issued his *Inquiry into the Authenticity of the Manuscripts*. However, in spite of difficulties, *Vortigern* was produced on 2nd February, 1796. The result is well known. The audience soon became restive, sensed a fraud, and finally became almost riotous. The cue for the outbreak came when Kemble spoke the line:

*And when this solemn mockery is o'er.*

The play was taken off after this one performance. Ireland knew the game was up and confessed to his sisters that he wrote the play, but his father would not believe it. He was, however, convinced not only of this, but of the other forgeries, when Ireland was further questioned by his father and others. Ireland made public acknowledgment of the impostures in his *An Authentic Account of the Shakespearian Manuscripts* (1796). He had no alternative after Malone's *Inquiry into the Authenticity of Certain Miscellaneous Papers*, &c.

His father felt the disgrace acutely and was never reconciled to his son. Young Ireland wandered about almost penniless through Wales and Gloucestershire selling imitations in his feigned handwriting. Later he got employment of various kinds from London publishers. Some of the original forgeries are in the British Museum and other collections. His forged "signatures" turn up from time to time on the title-pages or flyleaves of Elizabethan and Jacobean books.

## EDMUND MALONE (1741-1812).

So far as I have been able to ascertain, Malone, who was an industrious, discreet and learned Shakespearean, was only guilty of one lapse. He wanted a view of New Place, which had been demolished in 1759, and requested Jordan to supply one. No view of New Place as it existed in Shakespeare's time had been made. Malone, knowing that the view submitted was an imposition published it as being "from an ancient survey," after having ordered Jordan to add the arms of Shakspere over the door, because "they were likely to have been there!" and to add "neat wooden pales in front." Jordan went further and added the porch, and this engraving has frequently been produced. In my copy of Wheler's *History and Antiquities of Stratford-on-Avon* (1806) is a note made at some subsequent date saying that "The house in which Shakespeare lived and died was taken down in the year 1700, and upon its site a *new* house of the Queen Anne pattern, very substantially built, and with an imposing elevation, was erected by its owner, Sir Hugh Clopton."

## JOHN PAYNE COLLIER (1789-1883).

In his *A Life of Shakespeare*, Sir Sidney Lee devotes a few pages to Shakespearean forgers. Of Collier he says that "most of the works relating to the biography of Shakespeare or the history of the Elizabethan stage produced by John Payne Collier, or under his supervision, between 1835 and 1849, are honeycombed with forged references to Shakespeare, and many of the forgeries have been admitted unsuspectingly into literary history." Born in Broad Street in the City, he began life as a barrister of the Middle Temple, but took up journalism, joining *The Times* as parliamentary reporter. He was reprimanded and taken into custody for misreporting a speech in 1819. He began his literary frauds before the date given by Sir Sidney Lee. Although not to be classed under the same heading as documentary forgeries, his *History of English Dramatic Poetry and Annals of the Stage* (1831) contains many statements invented by Collier, but nobody suspected them at the time. Had his contemporaries been awake and challenged Collier, his career might have become honourable. As it is the valuable materials he collected have been discounted by the stigma attaching to his name. Nobody can deny that he was very learned in Elizabethan and Jacobean studies, and did much to rescue little known works from oblivion. He was librarian to the Duke of Devonshire, and Lord Francis Leveson-Gower (afterwards created Earl of Ellesmere) gave him access to the books and papers at Bridgewater House, which had formerly belonged to Thomas Egerton, Lord-Ellesmere, who died in 1617. He compiled *New Facts* (1835), *New Particulars* (1836) and *Further Particulars* (1839), relating to Shakespeare and his works. These "facts" and "particulars" are mainly founded on forged documents.

In 1840, he edited *The Egerton Papers* for the Camden Society, of which he was Treasurer. He inserted entries in the Egerton documents, and also in the manuscripts at Dulwich College, including Henslowe's Diary. He included his own fabrications in *Memoirs of Edward Alleyn* (1841), *Alleyn Papers* (1843) and the *Diary of Philip Henslowe* (1845). These were accepted without question at the time.

In 1852, Collier announced that he had a copy of the Second Folio annotated throughout in a hand of mid-seventeenth century. Changes in punctuation, cancellings, stage-directions and textual emendations abounded. Dyce, Knight, Staunton, Halliwell and Singer doubted the genuineness of the claims made for the annotations. E. A. Brae's pamphlet, *Literary Cookery* (1855), strongly attacked Collier's alleged discovery.

Collier brought an action for libel in 1856 against the publisher of *Literary Cookery*, but Lord Campbell, who heard the motion, held that the Court could not interfere. Collier, meantime, had presented his copy of the second folio with the annotations to the Duke of Devonshire. After the Duke's death, his successor passed it to Sir F. Madden, keeper of the manuscripts at the British Museum,

who pronounced the notes to be recent fabrications written over pencilled notes which had been rubbed out, but were still faintly legible. Collier denied having written in the pencilled or ink notes and refused further discussion. The exposure, however, led to an enquiry into the manuscript notes in the Ellesmere First Folio, and other matter in alleged Shakespearean documents published by Collier since 1831.

Forgeries were brought to light in the Egerton and Dulwich manuscripts. He falsified a genuine letter at Dulwich in order to bring in Shakespeare's name. Sixteen other forgeries were detected at Dulwich in 1881 and all had been printed by Collier in the Alleyn Papers. There are others undetected which render the value of the documents very much less than they would have been. He never accepted any challenge after these discoveries—not even Dr. C. M. Ingleby's.

At the sale of his library in 1884, following his death in 1883, a transcript in his own hand from Alleyn's Diary yielded proof of his guilt as to the forgeries.

In *William Shakespeare*, by E. K. Chambers, there will be found in Volume II, pp. 386-393, a catalogue of his forgeries. It is a long list. Among those in *New Facts Regarding the Life of Shakespeare* is one which has sometimes been repeated by the more "popular" attempts to write a "life" of Shakespeare. Unfortunately, James Spedding, who should have known better, accepted it as genuine and quoted it in his monumental Life and Works of Francis Bacon (Vol. I, p. 519).

This is a letter from H.S. (by which is to be understood, the Earl of Southampton) to Lord Ellesmere, in favour of the King's men at the Blackfriars, with descriptions of Shakspere and Burbadge. Collier assigned the letter to 1608. In the Appendix to Lee's *A Life of Shakespeare*, there is a smaller list of Collier's forgeries and it only reports about a fourth of those known.

Collier went deeply into the study of Shakespeare and his times, and he was a good scholar. **He was tempted into dishonesty because he came up against that significant silence which meets the student at every turn when it comes to any attempt to connect William of Stratford with the Shakespeare works.** Finding it impossible to do so, he thought he could save the situation by substituting forgeries and fabrications. In much the same way unscrupulous manufacturers put worthless substitutes on the market when genuine commodities are scarce, or non-existent. No manuscript which passed through his hands can be trusted; nor can any of his statements or quotations.

## PETER CUNNINGHAM (1816-1869).

In 1842 there appeared a collection of extracts from the manuscript accounts of the Revels at Court in the reign of King James.

These were then preserved at the Audit Office. Included in the volume is a list of plays given by "His Maiesties plaiers" in 1604 and 1605 finishing in October of that year. The usual exaggeration in the spelling to which forgers resorted is apparent.

Hallamas Day being the first of November a Play in the Banketinge house att Whit Hall Called The Moor of Venis.

The Sunday ffollowinge a play of the Merry wiues of winsor.

On St. Stiuens night in the Hall a play Caled Mesur for Mesur. Shaxberd.

On Inosents night The plaie of Errors. Shaxberd.

Betwin Newers Day and Twelfe day A play of Loues Labours Lost.

There are twelve entries in the list. The name "Shaxberd" being against four of the plays. The other two are "the Marthant of Venis" and of a repeat performance of "the Martchant of Venis."

The complete list appears in E. K. Chambers' *William Shakespeare* (Vol. II, p. 331-2). The probable forger was Peter Cunningham who was employed at the Audit Office.*

There are many small-scale forgers during the latter half of the eighteenth and the early part of the nineteenth centuries who have not been identified. Any epidemic in roguery infects petty imitators. Numerous faked relics were set up in Stratford and old furniture on which "W.S." had been carved turned up in various places at appropriate moments. "Portraits" of William on canvas and panel were manufactured and baked to the right appearance of antiquity. The truth is that there is not a single authentic likeness of William Shakspere in existence, and there is no reason to believe that his portrait was painted in his lifetime. He was not of sufficient importance. Nor is it possible to connect a man with the writing of masterpieces who was practically illiterate. Any "discovery" which may be announced claiming to connect him with the ownership of a book, or any scrap of manuscript stated to be in his handwriting, is at once under the greatest suspicion, and little difficulty is found in refuting it.

* Cunningham was a friend of Collier. The Revels Accounts were for a time retained in Cunningham's possession. In 1868, he tried to sell the book to the British Museum whereupon The Public Record Office made claim to it. Sir Sidney Lee says, "Cunningham's reputation was not rated high. The documents were submitted to no careful scrutiny." (*A Life of William Shakespeare*, 1915, p. 650.)

## OBITUARY NOTICE.

It is with great regret that we have to announce to our members the passing of the Dowager Lady Boyle, one of our oldest and most sympathetic supporters, who never failed to grace our Annual Dinner with her presence and that of two or three distinguished guests.

We tender our deepest sympathy to Sir Edward and Lady Boyle and family.

# CORRESPONDENCE.

To the Editor of BACONIANA.

Dear Sir,

In *The Observer*, dated Sunday, 30th April, 1944, under the title, Theatre and Life, Mr. Ivor Brown has an excellent article on Shakespeare to which I would direct the attention of those of your readers who have not seen *The Observer*. The occasion for the article is the re-issue of Basil Blackwell's one-volume Shakespeare. This is a new printing (the type of the earlier edition was destroyed by enemy action). At 12/6, says Ivor Brown, "it is still a glorious bargain." For there are additions—the little-known scene from "Sir Thomas More," ascribed by some to Shakespeare's hand and hand-writing, is included, and curiously topical it seems with its discussion of the Immigrant Alien, its rough clamour of those who say that the foreign wretch eats more here than at home, and its fine defence of liberal tolerance by Sir Thomas. If this isn't authentic Shakespeare, it's certainly good *Ersatz*, a very near miss.

At the end some lyrics are included which are generally assigned to other authors. If there is room for these, why not for a few facts which I think would be most valuable to the ordinary Shakespearean beginner? I suggest a brief explanation of the way in which Elizabethan plays were published (if at all), stating which of Shakespeare's appeared in Quarto, which in Folio only, and the difference between Quarto and Folio. Also wanted is a record of performances of the plays, at least during Shakespeare's lifetime, citing the evidence for this. A description of the Elizabethan theatre and stagecraft could be added. Two of three pages of the present type would hold the lot. What about it in the next reprint?

Whether two or three pages would hold the lot is perhaps open to question, especially if all the differences between Quarto and Folio versions were quoted in full. But certainly for "the beginner or the non-specialist reader" accurate information about the publication, in Quarto or Folio, and the performance of the Plays, would clear the air for the new student. How many plays were *first* published in the Folio of 1623, seven years after the death of William Shaxper? How many, previously published in Quarto, were altered, by omissions or additions, in the Folio? And what, in this connection, is the significance of the Address to the Great Variety of Readers, in the Folio, which states that the plays are now ". . . cured and perfect in their limbs and absolute in their numbers as he conceived them. . .?"

Mr. Ivor Brown goes on to say of the new life of Shakespeare included in this volume: "this is excellent, because it brings in the most recent discoveries, adding Hotson to Chambers, and, no less, because it states and dates the evidence (such as it may be) when it records a fact or piece of legend. Far too many Shakespeare lives have dealt in a mass of "Probablys" and said, "There is the story that . . ." without pointing out that the yarn only cropped up a century or two after the man's death, when Stratford had turned Shakespeare into an industry and was pouring out relics and legends. It is an astounding thing, as well as an appalling nuisance, that concerning far the greatest of English, possibly of the world's, writers we should know for certain so very little. What would a student who came absolutely fresh to Mr. Newdigate's record make of it?

What indeed? Most Lives of Shakespeare are a tissue of "perhaps," "probably," "it would seem," "it is supposed," "we cannot doubt," and other phrases of surmise, making in truth "but one half-penny worth of bread to an intolerable deal of sack. . . ."

Mr. Brown gives some of the facts about Shaksper's trading and personal life, followed by remarks about the production and publication of the plays and poems, and asks—

Does this add up? Does it make sense? Naturally, at the end of a short article, I am not going to plunge into the Baconian or Oxfordian controversy. What is important is that the Shakespearean beginner (or non-specialist reader) should try to create for himself an image of the greatest English poet and dramatist, perhaps the world's supreme lord of language and delineator of the piece of work that is man. It isn't impossible that the man who had time and concern for a flutter in stockings at Evesham, along with small loans and investments

in Stratford, was also hobnobbing with the grand courtiers and their Dark Ladies and creating with astonishing speed the imperishable poetry "for all time." Nothing is beyond the scope and range of human oddity. *But quite a number of intelligent people cannot make sense of the Shakespeare story as it stands.* Mr. Newdigate's very interesting biography tracing the growth of the Shakespeare legend during the eighteenth century (there was not much fuss about him until 150 years after his death) will excite just curiosity. I hope it will set people thinking for themselves (and reading all sides of the case) about the Man Shakespeare and his amazingly full, varied, and puzzling life. The Shakespeare Mystery surely offers considerably better fun than most detective stories can afford.

This is excellent, and what a change for us who question "the Shakespeare story as it stands" to be included among the "number of quite intelligent people."

Yours, etc.,
M. SENNETT.

The Editor, BACONIANA.
Sir,

SOME NOTES ON THE "LOST" EDITIONS OF BACON'S ESSAYS.

Bibliography is full of references to editions of books which have never existed. The repetition of citation by the early bibliographers must always be accepted with caution, and the dates recorded by them in almost all cases need verification. Bibliographers in many instances are known to have followed one another in requoting, without examination, editions which afterwards have been proved never to have existed at all. Such misleading repetitions are mainly responsible for what we now call "bibliographical ghosts," and there are many.

And yet, would it always be safe to state positively that these "questionable" and "not found" editions are spurious? Could they have been realities at one time? May not copies of them yet come to light? Some books have entirely disappeared; of others but a single copy remains; and some are known to us to-day solely by a fragmentary leaf or two, extracted, maybe, from the binding of another book.

Inter alia, unique copies of the 1628 and 1637 editions of Bacon's *Henry VII* are in America; the only known copy of the first Italian translation of the Essays, *Saggi Morali*, 1617, is in Lambeth Palace library. But for these unique copies might not these issues too have been listed with those under the heading of "lost?" Not more than six copies of the 1598 edition of the "Essaies" have survived the ravages of time—a further copy (formerly in the Huth collection) went down with its last owner by the sinking of the "Titanic." A. E. Newton, in his "Amenities," recalls the words of the great American book-collector, Henry Widener, before leaving London: "I think I'll take that little Bacon with me in my pocket, and if I'm shipwrecked it will go with me." And so it was.

Below are listed the editions of Sir Francis Bacon's Essays not recorded in the Short Title Catalogue, not possessed by the more important English and American libraries, nor found elsewhere after a search for them over a number of years. Nevertheless, they have been cited by bibliographers, and the name of the authority recording the edition is given in brackets after the date.

1604. (Steeves.)
1618. (Watt.)
1619. (Steeves and Lowndes.)
1622. (Steeves and Lowndes.)
1623. (Vauzelles and Bouillet.)
1626. (Noyes.)
1634. (Arber.)
1637. (B.A.R., 1a, p. 25, and id., 1b, p. 23.)
1683. (Lowndes.)

Let us select one from the above list: the 1634 edition, stated as seen, by Arber, in his "Harmony of the Essays," and endeavour to investigate the

possibility of its actual existence. At first it would appear that it is dated in error for 1624 (S.T.C. 1146), but this cannot be so, since Arber lists both editions the 1624 (as no. 11) and the 1634 (as no. 15). Further, both are without the asterisk, and so rank as "seen," and while the former is given as of octavo size the latter is stated to be a duodecimo; otherwise, except for the date, all details are identical. If Arber did assign the wrong imprint (giving Jaggard for Haviland) to the 1634 edition, then he also misquoted its contents. All the other editions of the Essays issued by the Jaggard family appeared before the complete edition of the fifty-eight Essays as first printed by John Haviland in 1625; it would, then, be most unlikely for Elizabeth Jaggard to offer in 1634 an incomplete edition when four full editions had already appeared.

In the interests of bibliography the contributor of this note would appreciate any information that might lead to the location of the above mentioned "not found" editions of the Essays. He would, indeed, welcome knowledge of any obscure bibliographical data relating to any of the early editions of Sir Francis Bacon's works.

Yours, &c.,
R. W. GIBSON.

To the Editor, BACONIANA.
Dear Sir,

Under the heading, "Editorial," in the April issue, I notice remarks respecting an antique book, entitled "The Mirrour for Magistrates," which apparently interests Baconians, and, as I have a copy of "The Mirrour of Justices," written originally in old French, I wonder whether these two "Mirrours" reflect similarity?

The enclosed catalogue cutting, with my notes, is informing, and as I presented Bishop Hall's "Satires" to our Library, I will likewise give my "Mirrour," if acceptable.

Yours truly,
W. A. VAUGHAN.

"**THE MIRROUR OF JUSTICES**" is certainly an antique lawyer's book and is one of legal importance, apart from its being a literary curiosity.

"The Mirrour" is mentioned by several antiquaries and by other eminent writers. Sir Francis Palgrave, a Keeper of H.M. Public Records highly commends this "Mirrour," and Godwin, in his "Life of Chaucer," writing of old legal treatises, remarks that it belongs to the Saxon period, also vide the title page, *re* "old French," &c.

Andrew Horne, the translator, was a learned legal historian.

A further proof of the good value of this "MIRROR" is discovered from the WILL of Lord Chief Justice Hale, who bequeathed his rare books and MSS. to the Lincoln's Inn Library, and among Hale's collection is a copy of "The Mirrour of Justices," which is described as a treasure worth having and keeping.

791 **MIRROR FOR MAGISTRATES.**—A Myrrour for / Magistrates / Wherein maye be seen by / example of other, with howe gre- / vous plages vices are punished: and / howe frayle & unstable worldly / prosperity is founde, even of / those whom Fortune see- / meth most highly / to fauour. / Foelix quem faciunt aliena pericula cautum / **Black Letter,** sm. 4to, *black morocco, a few very slight wormholes on inside margins, and catchwords of D.4-8 shaved,* EXCESSIVELY RARE, £85 (87.E).

*Imprinted at London in Fletestrete / nere to Saynct Dunstan's Church / by Thomas Marshe, Anno* 1563.

The title to this edition corresponds with the first edition published in 1559; with the exception of some variations in the dedicatory epistle, the prefatory matter is also the same. A Second Part is added with a prose address, "William Baldwyn to the Reader"; this part contains eight additional Legends, including the one by Sackville, also his celebrated introduction, both of which made their first appearance in this edition. Three of the Legends are by Dolman, Seagers, and Cavyl, who were not concerned in the first part.

Only three copies of this edition are recorded in the S.T.C.

To the Editor, BACONIANA. 20 *Feb.*, 1944.
Dear Sir,

I was reading my copy of *Plutarch's Lives*, translated by John Langhorne, D.D., and William Langhorne, D.M., 1838.

From Preface.

"Amiot, Abbe of Bellozane, published a French Translation of it in the reign of Henry the Second: and from that work it was translated into English in the time of Queen Elizabeth.

"It is said by those who are not willing to allow Shakespeare much learning, that he availed himself of the last-mentioned translation; but they seem to forget that, in order to support their arguments of this kind, it is necessary for them to prove that Plato too was translated into English at the same time; for the celebrated soliloquy, 'To be, or not to be,' is taken almost verbatim from that philosopher: yet we have never found Plato was translated in these times."

The above is important. No one has yet (I understand) credited Shakespeare with knowledge of Greek, though credited with Latin from his Grammar School days.

Hope the above may be of value to you in your researches.

Yours faithfully, A. C. RANSON, C.B.E.,
Paymr. Rear Admiral.

(Mrs. Alaric Watts, in BACONIANA, 1893, p. 225, pointed out that the "To be or not to be" soliloquy was taken from Plato. Its origin will be found partly in the *Apology for Socrates* and also in *Eleatic Fragments*. Prof. Churton Collins, in "The Fortnightly Review" of April, May and July, 1903, proved that Shakespeare did not have to depend on translations from the Greek. These articles were reprinted in his *Shakespeare Studies*. William Theobald, in *The Classical Element in the Shakespeare Plays*, devoted four pages to Shakespeare's use of Plato, and includes the famous soliloquy from *Hamlet*.—EDITOR.)

To the Editor, BACONIANA.
Dear Sir,

Am I too late? Your number of January, 1944, on p. 29, has:—"*Dark Ladies and Lovely Boys.*" Faugh! See the *Mystery of William Shakespeare*, Judge Webb, p. 233, etc. (*sic*). Judge Webb's book lies before me, date 1902. No such words occur. Will Mr. Dodd kindly explain?

Your obedient servant,
SALVAMEN (M.A. Cantab.).

London.
*April 14th.*

The Editor, BACONIANA.
Dear Sir,

In response to the invitation to send any questions on Baconian themes to be answered in the quarterly, may I offer the following.

If Bacon published his *New Atlantis not* anonymously, what was the point in publishing the *Continuation* of the same anonymously?

Will the Durning Lawrence Library be open to Baconians after the war?

Are there still any ruins that are interesting at Gorhambury?

Yours truly, ANN SAXTY.

To the Editor, BACONIANA.
Dear Sir,

THE TITLE-PAGE OF THE FAERIE QUEEN, 1611.

With further reference to the recent Articles and correspondence on this subject in BACONIANA, April and October, 1943, and the illustration in January 1944, I would like to draw attention to several points in the latter.

This Title-page is so full of cleverly designed revelations, by the use of Emblems, that it seems as though the whole must have been produced by Francis Bacon himself, for the definite purpose of disclosing not only his authorship of these two works, under the pseudonym of the Irish Clerk, but at the

same time to inform posterity of his real parentage under rather obscure emblems.

Next to the Shakespearean Dramas, which up to that time had only appeared in quartos, the *Faerie Queen* was the most important poetical work which we may ascribe to Bacon, and certainly the title-page was unique in its originality and direct objective. Attention has already been called to a portion of this page, and the principal figure on the right is undoubtedly intended for Queen Elizabeth, not in pastoral dress, but in martial array, with the sword she so often kept near (fearing assassination) and with which her portrait has been painted, above her is the lion of the Royal Arms. Opposite we see Robert Dudley, afterwards Earl of Leicester, on whom the Queen showered honours and gifts when she came to the throne, depicted here as the young man with whom she fell in love when at the Tower. The *Shepheards Calendar* had remarked that he was "the one whom she loved best," his face is turned away to prevent recognition, and above, the Dudley Bear looks down on him, the favourite and accepted lover of a Queen.

In the place of high honour and between these two appears (to our amazement) and without explanation, the Wild-Boar of the Bacon family crest, surely intended to represent Francis Bacon emblematically: he is bristling with anger at the shameful treatments received from the Queen, who ever firmly held the "rope of his destiny." But why introduce Bacon at all if he had nothing to do with the works, and even in the place of honour? A great number of Baconians will, with much reason, reply, "because he was the Author, and his parents are discovered on either side of him."

Below is shewn another picture of the Boar, but now disconsolate, and sadly regarding the roses (Tudor emblems), with the inscription "Non tibi spiro," meaning "My scent is not for thee." The English crown had been relinquished by the Tudor heir for ever. Other objects on this title page are several faces, of which at least four represent Comedy and Tragedy, with which subjects Spenser had nothing to do, and no plays of his have ever been found—also two Cupids are blowing trumpets or horns of Fame, and a pair of birds, similar in attitude to one on a well-known crest, are at the sides.

The Author is significantly called an *Arch-Poet*, while the name "*Edm. Spenser*," in the smallest of capitals, exactly equals SHAKESPEARE. (58 in SH. Numerical Cipher.)

As to why Mathew Lownes took upon himself to "correct" the important work of a man who had been dead for so many years is a question to which a satisfactory answer seems impossible.

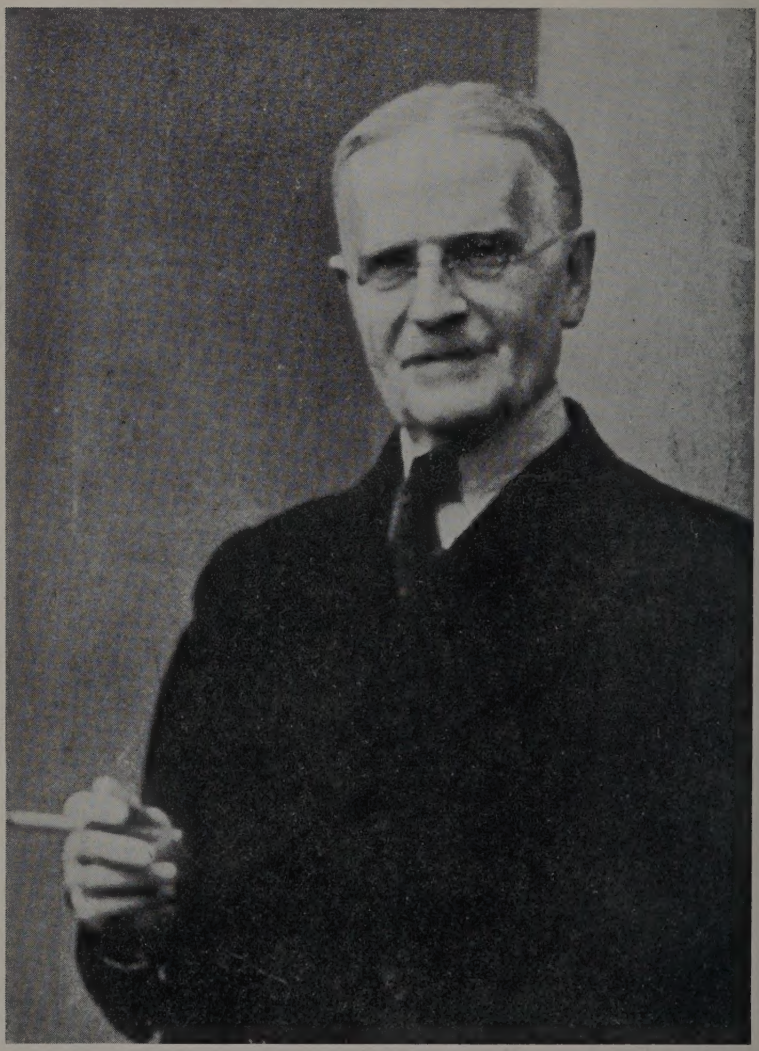
A request was recently sent by a member of our Society to the College of Arms (London) requesting a definite ruling as to the Bacon Crest at the top of the title-page, and a copy of the reply is given in our April, 1944, number. It will be seen that no official statement is made whatever, only the personal opinion of the *Lancaster Herald* that "it is almost certainly intended for the crest of Sir Philip Sidney (a porcupine with quills and a chain)." Now, anyone can see, with or without a magnifying glass, that it is most certainly *a Boar*, with the usual turned up snout, and large curved tusk, having a rope around it, and not "a chain," while any good illustrated natural history book shews that a porcupine has a smooth, blunt nose (rather like a beaver) and no tusks whatever. The only possible mistake which could be made is that the erected bristles of the angry boar might be thought to be the quills of a porcupine, although they grow in a different position, but the exaggeration may be intentional camouflage.

But again we may ask, why should the Porcupine Crest of the Sidney family be introduced at all, as there is no proof that Sir Philip Sidney and Spenser were friends? The fact of the anonymous little book, "The Shepheards Calendar," being dedicated to the former, over thirty years previously, is no satisfactory reason.

The identification of "Rosalind" with Marguerite de Valois has surely been sufficiently confirmed, and it is certainly *not* claimed that Bacon's connection with the matter is proved only by the bi-literal decipherments, but that they confirm the other evidences discovered in a remarkable way.

Yours faithfully,

PERCY WALTERS.



WILLIAM STANLEY MELSOME, M.A., M.D., F.R.C.S., ETC.

## DR. WILLIAM STANLEY MELSOME.

*"Praising what is lost*
*Makes the remembrance dear."*

It is with profound regret that we have to record the death on September 11th of our President, Dr. W. S. Melsome, of Bath.

He was born at Stockton, Wiltshire, on November 19th, 1865, and was one of a large family. Educated at Lancing College, he proceeded to Queens' College, Cambridge, as a foundation scholar. He took his B.A. in 1886 (1st Class Natural Science Tripos, parts I and II). In 1888, he was elected Fellow of his College. He took the degrees M.B. and B.Ch. in 1893; M.A., 1894, and F.R.C.S. in 1896, becoming Director of Medical Studies and Natural Science at his College.

Dr. Melsome joined the staff of St. Thomas's Hospital, and other Hospitals where he practised were Brompton Chest Hospital, Moorfields Ophthalmic Hospital, Great Ormond Street Children's Hospital and Queen's Hospital for Nervous Diseases. He was Gynaecologist at London Hospital. After a period as House Surgeon at the Royal United Hospital, Bath, he took up private practice which became very extensive and included patients whose names are "familiar as household words."

He was no less accomplished as a Baconian scholar. His prodigious memory made him independent of references to a Shakespeare concordance, and he was equally familiar with the writings of Francis Bacon. This enabled him to recognise the complete harmony of mind existing between the philosophical poet and the poetical philosopher. In April 1939, he began to contribute to "BACONIANA" a series of unique and outstanding articles under the title "The Bacon-Shakespeare Anatomy." They contained an astonishing variety of parallelisms in thought and expression between Bacon and Shakespeare which ruled out all suggestion of coincidences. These have been revised and augmented, and will shortly be published in a book.

He became Editor of "BACONIANA" in 1940, and President of The Bacon Society in 1942.

When he joined the Society the membership was small, and the financial position fraught with difficulties. He provided large funds for propaganda and the publication of books and other literature. Dr. Melsome was as generous as he was gifted, and no higher valuation than this, of his services to our cause, is needed. He was supreme in both.

R.L.E.